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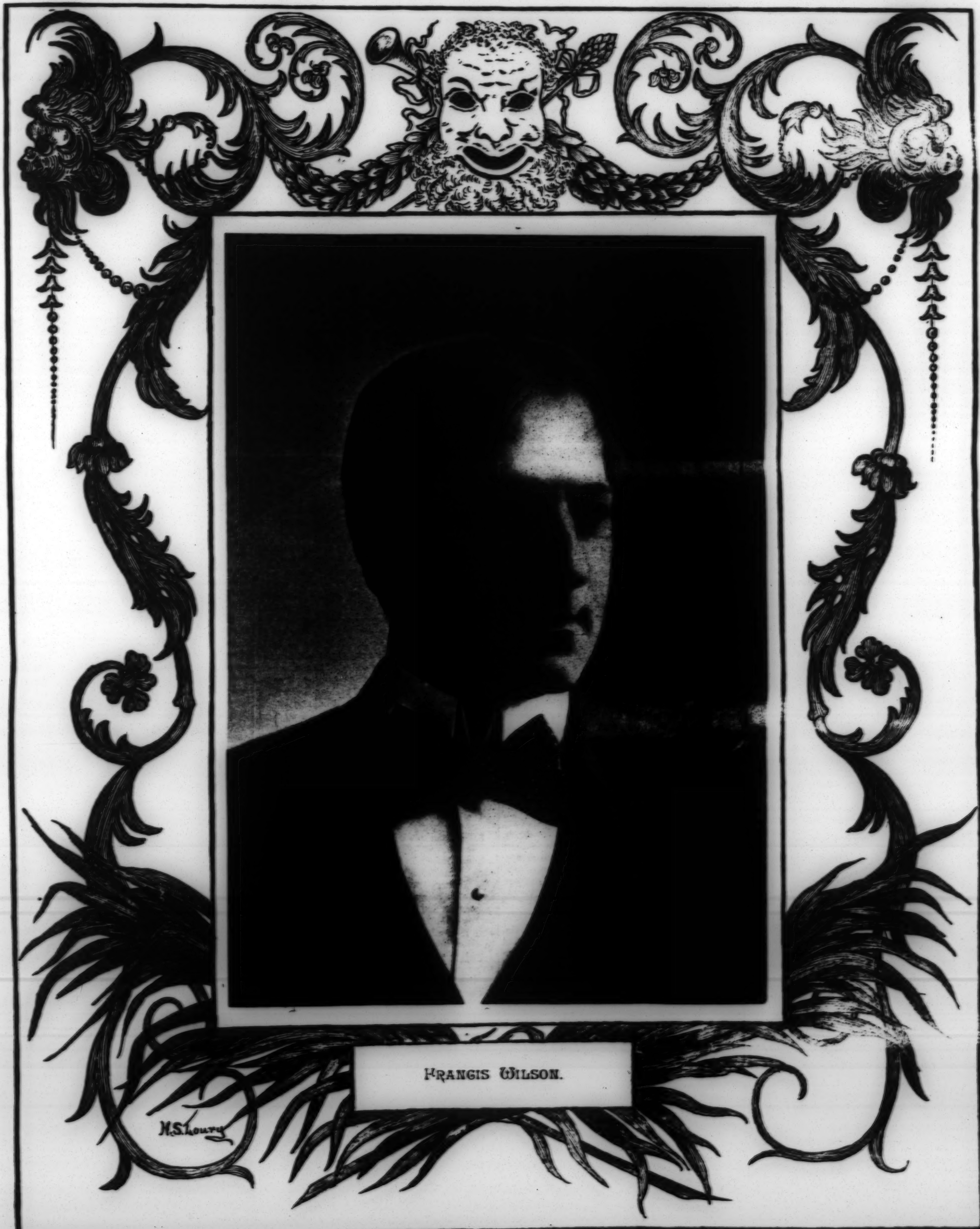


Photo by Herrick.

MIRROR INTERVIEWS.



BEN COTTON.

"Oh, my name is Uncle Snow, and I'll hab you all to know
I've de smartest wid de brush in all creation:
At de rising ob de sun, den my day's work an be-
gun.

And ob all de whitewash jobs I takes possession."

The exagerrarian ingenue will doubtless remember these words if she will stop and think a moment. Let her cast her mental eye over the long vista of her past, and it's diamonds to dimme that she will be rewarded with a vision of the figure of old Uncle Snow ambling up and down the stage of Niblo's Saloon, as it was then called, and pouring out the captivating melody of the then famous minstrel song, "Old Uncle Snow." The best old man clad in white duck, and carrying a white wash brush and pail, and the black, wrinkled face looking out from beneath a mass of snow-white wool, was one of the most familiar figures of the palmy days of minstrelsy before the war. Only the exagerrarian ingenue and a few old stagers who are approaching Shakespeare's Seventh Age can remember the advent of Old Uncle Snow, and yet a Minnon man heard the same song from the same lips the other day, and others of similar kind—old minstrel ditties that Ben Cotton, once a king pin among minstrels, made favorites in the days when a ducky was a curiosity in the North. The old minstrel is living in Harlem now, but the songs carried him far back into the past, and he lived in it for a little while. His eyes grew soft with memories, and when he ceased from singing the old songs he began to talk of the old times.

"My first recollections of minstrelsy," he said, "carry me back to the time when I was a boy in Pawtucket, R. I., in the early forties. A minstrel show came to town, and I thought of nothing else for weeks. I bought a pair of bones and practiced morning, noon and night. I also thought that it would be the finest thing in the world to be a clog-dancer, and I practiced at that too until I earned the proud reputation of being the best dancer in Pawtucket. I was a hero among the boys. I'll never forget my first professional appearance. A Boston yellow boy named Ed Grey, who was a professional dancer, heard that they had a young fellow down in Pawtucket who was pretty handy with his feet, and he sent a friend down to arrange a match with me. I was willing, and the matter was arranged. It was no paltry affair, this dance between the Boston professional and the pride of Pawtucket; so the Opera House was hired and on the eventful night was jammed to the floors. Then we danced. I have never since heard the like of the cheers and yells and hoots and stamping that greeted me when I came on. I danced till I was about ready to drop in my tracks, but the other man, being much older and more experienced, was the better at the game, and after my friends had nearly created a riot the match was awarded to him. I was to receive \$10, however, and was told to come around the next morning at 8 o'clock to get it. It was a most munificent sum to me. I dreamed of it that night, and instead of waiting till 8 o'clock I was on hand at 7. But I never got the money. The Boston party had left town at 6.

"It was not long after this, in 1845 I think, that Van-Ambergh's Menagerie came to Pawtucket, and I was given a chance with the side show. George C. was one of the minstrels in the troupe, and he taught me the business. We traveled around a good deal, and my rags were worn off. But I didn't care much about the side show, and joined the Julian Operatic Troupe, which was under the management of H. S. Carter. I next became a member of Campbell's Minstrels, which were managed by Matt Peel. I made my first big hit while I was in this company with 'Old Bob Ridley.' Let me see if I can remember a verse or two."

Ben threw back his head, thought an instant, and then in the mellow, rich voice and soft accent of an old darkey, the words came flowing out:

"Oh, I wish I was in ole Wirginny,
Along wid Dine an' de picaninny;
I'd sing and dance, an' laugh my fill
To de chorus ob de whippoorwill.
Oh, when I libed in ole Carolina,
In a little lug hut wid my old Dinah,
Where de sugar cane grows and de cotton pods
blissom.

Oh, we tree de 'coun an' hole de 'possum."

"I tried to present the typical plantation darkey in this song," said Ben when he had ceased singing. "The type was rare in New York and the people liked it immensely. About this time I met Billy Birch, with whom I was afterward associated for some time. We appeared at the old temple of minstrelsy at 444

Broadway and were very successful as a team. Our popularity kept growing all the time. I was lounging in the manager's office one day when he asked me if I would keep my eye on things about the office, as he wanted to step out for a moment. When he was gone I happened to glance at his desk, and there, spread out open before my eyes, was the salary book. I couldn't resist the temptation of running my eye down the list of names, and the figures opposite. There was Ben Cotton, \$50 per week, and just below it, Billy Birch, \$60 per week. I opened my eyes at this, and when the manager came back I said to him:

"See here, Mr. —, my eye happened to light on the salary book a moment ago. I see Billy's getting \$10 more than I am."

"Well, Ben," he shouted, "you are a confounded imposer, but I will give you sixty too." After I had thanked him very politely and had turned to leave he raised his foot and assisted me out with it, to state the case elegantly. I turned back quick as a flash and said, "That will cost you ten more a week." And it did. This was pretty high pay in those days, but I could have got even more, for it was just before the war. The people of the North had worked up a sort of sentimental interest in the negro, and minstrelsy was on the flood tide of popular favor.

"But I had been for a long time desirous of studying the darkey type more closely and carefully than I had thus far been able to, and so I accepted an engagement on the steamboat *Bunjo*, which plied the Mississippi and its tributaries. I never enjoyed myself more in my life than I did with the quaint old characters that I met on that boat and along the shore. I never missed a corn husking if I could help it. I used to sit with them in front of their cabins, and we would start the banjo twanging, and their voices would ring out in the quiet night air in their weird melodies. They didn't quite understand me. I was the first white man they had seen who sang as they did; but we were brothers for the time being, and were perfectly content and happy.

"When I had returned to New York I received word one day that Mrs. Maguire wanted to see me at the Metropolitan Hotel. She was the wife, you know, of Tom Maguire, the owner of Maguire's Opera House, in San Francisco. I went to see Mrs. Maguire and she asked me if I didn't want to go to San Francisco. I had had my eye in that direction for some time, so we came to terms, and one night a month or two afterward, in 1862, Billy Birch and I opened with Maguire's Minstrels at his Opera House, Billy on one end and I on the other. Patriotic songs were in order then. I gave them 'Union Right or Wrong.' They went wild over it, and I sang it every night for six months. But I grew tired of it, so I thought I would let them have 'Abraham's Daughter,' another patriotic song, for a change. But when I stepped onto the stage in a new costume and announced that I would sing them a new song, a perfect hailstorm of 'noes' were hurled up at me.

"Give us 'Union Right or Wrong,'" they shouted, "'Union Right or Wrong,'" 'Union Right or Wrong!'"

"Several times I began the words of 'Abraham's Daughter,' but they wouldn't let me go on with it. At last I said:

"Gentlemen: I don't suppose all this noise is being made by the ladies—I wanted to sing this song to you. My costume is not suitable for the other, and it will take me about twenty minutes to change it, but if you are willing to wait I will give you 'Union Right or Wrong.'"

"We'll wait; we'll wait!" they cried, and so I was forced to sing the old song after all. But when I had finished I said:

"Now, gentlemen, I'm going to give you 'Abraham's Daughter' after all." I did, and it was received with so much enthusiasm that I was able to switch off on that, and sang it as long as I did the other one. It may seem odd, but as often as I sang these songs, my mind had a trick of occasionally failing me on the first line. The first time this happened I think I must have shown pale through my black make-up. I thought I was going crazy. But I stepped down to the footlights with a smile, and said to the leader of the orchestra:

"Will you kindly give me the first line of my song, 'Union Right or Wrong?'" I could see that he didn't know what to make of me, but he gave me the line. The audience seemed to think this forgetfulness, after I had been singing the song for months, was deliciously funny, and I almost forgot that line again before they would let me go on.

"San Francisco was a great place in those days. There was no communication with the East by rail. It was a case of 'All roads lead to Rome.' All the miners would come to 'Frisco for a holiday when they had accumulated some ore. Many of them would come in with fortunes in their pockets and the firm intention of returning East to their families; and in the course of a few weeks or months they would have to return to the mines instead.

"But despite my great success in 'Frisco a longing for the familiar scenes of New York came over me, and before the war was ended I was again hobnobbing with my old Broadway friends. I took a little trip down to Philadelphia and Washington and Baltimore with a company; war feeling was at fever heat, and the reception I got in the character of an old darkey voicing patriotic sentiments was tremendous. In Baltimore I had to be very careful, because the people there had a strong leaning toward the South. I gave them 'Old Uncle Snow' and one or two other safe ones. The chorus of 'Old Uncle Snow' goes something like this:

"Oh, oh! don't you hear me now?"

I've de smartest wid de brush in all creation.
I've agoin' on to Washington to try an' get a job
Awagin' out de black deeds ob de nation."

"Well, sir, when I sang that chorus you would have thought that the walls were coming

down, and I gave it to them, and also the verse about the colored people in their happy Southern homes, till I could hardly sing another note. After the show I was in a cafe with the manager of the house. He introduced me to a crowd of gentlemen.

"'Cotton!' exclaimed one of them, glancing at me; 'why you're the gentleman, sah, who sang us the song about the old nigger goin' on to Washington to wash out the black deeds of the nation. I'm proud to know you, sah.' The others crowded round, and they began to cheer me and shake my hand and thump me on the back till my bones began to rattle. I escaped at last, and when I got outside I said to the manager:

"I want to ask one great favor of you, Mr. —, and that is, for heaven's sake don't introduce me to any more people while I am in Baltimore."

"When I returned from 'Frisco I wanted Joe Murphy, who has since won fame as an Irish comedian, to take the house at 385 Broadway and establish a minstrel company there. But Joe was a little afraid, and after we had refused it the house was offered to Billy Birch, Wambold, Backus, and Bernard, who were minstrels in San Francisco when I was there, and left about the same time. They took the house, called themselves The San Francisco Minstrels, and, as you know, made a barrel of money. That was a great opportunity that I missed, but nevertheless I am pretty well content with my lot. I am still an active member of the profession, having played an old negro in *The War of Wealth* last season. I eat well and sleep well, and although I am nearly seventy, people invariably take me for a youngster of fifty. What more can a man want?"

THE GIRL IN THE BACK LINE.

The next time you go to see a comic opera or burlesque, take your glasses and have a look at the girl in the back line.

I suppose you've never noticed her. That's nothing. Nobody ever does. She has such a timid, retiring, almost an apologetic air. Do you know the cause?

She has been told by the stage director to "get back" so often, that she is in a constant state of amazement that she is permitted to remain on earth at all.

Perhaps you think she is not as young, pretty, or attractive as her sisters in row number one. You are mistaken. She is attractive, but being too refined to meet the taste of the stage manager, he judges all by himself, and keeps her well out of sight.

There is more talent in one back line than in a whole army of "footlight fairies."

I remember a young girl who was a hopeless case of back line at the Casino a few years ago. She is now a well known leading lady, has been with Daly several seasons, and has lately been engaged to support William H. Crane.

Take my advice. The next time you go to the opera, level your glasses and give the girl in the back line a chance.

MONICA.

CHINESE THEATRE AFIRE.

The twentieth scene of *The Prince of the Garden of Blue Roses*, a classic drama in one hundred and twenty-eight acts and seven hundred and eighty scenes, had been completed, and the Thespians of Doyers Street were enjoying a chop suey before resuming. Suddenly smoke began to come into the greenroom of the building, 10 Chatham Square, which the enterprising manager, Chu Fong, has recently provided for the performances of his company. Chop sticks were thrown down, the actors gathered their silken robes about them and poured out into the street just in time to avoid the flames which filled the ill-fated greenroom. The firemen arrived, and after they had pushed the wildly excited Mongolian Thespians and population out of the way, found that they had a fire to fight which resulted in several thousand dollars damages before it was put out. The seven hundred and sixty remaining scenes of the drama, which is a classic written in the reign of Gin Bok, about two thousand years ago, will have to be postponed for some time, and the Chinese rials is now filled with Thespians "at liberty."

THE HAWTHORNE SISTERS.

H. Grattan Donnelly, author of *Natural Gas*, *Later On*, and other successes, has written an original musical comedy for the Three Sisters Hawthorne, and it will be played by them in this country next season. The Misses Hawthorne have been decidedly successful in the vaudeville, and are more than pleased with their reception on the other side. They will sail on July 10 to fill engagements in London, returning to open their road season about the middle of November. The production will be under the personal stage direction of John E. Nash, for a number of seasons stage manager for the Bostonians. Herman Perlet will write the music, and L. J. Rodriguez, who has been on Richard Mansfield's business staff for several seasons, will manage the tour.

CYCLING ACCIDENTS.

H. A. Rockwood, Charles Frohman's financial manager, met with an accident while cycling at Larchmont last week, spraining an ankle. Helen St. Clair was thrown from a bicycle last Wednesday at Providence, R. I., and seriously injured. She struck upon her head, receiving several ugly gashes and bruises which required the attention of a surgeon.

THE OLYMPIA THEATRE RENAMED.

Oscar Hammerstein, after long consideration, decided last week to rechristen the Olympia Theatre, which hereafter will be known as the Lyric. Work has been commenced upon extensive alterations which will separate the theatre from the rest of the Olympia building and will provide a new entrance at Broadway and Forty-fourth Street.

GOSSIP OF THE TOWN.



The above is an excellent picture of Lisle Leigh, the leading lady of Bartley McCullom's Summer Stock company, at Peak's Island, Me. Miss Leigh has been connected with the stage since she was four years of age. She is now a handsome, refined young woman as well as a very clever actress. She has played many prominent parts with standard attractions during the past few years, and has had several years' experience in stock companies. As a result of much careful study devoted to the interpretation of many roles, combined with decided natural ability, Miss Leigh has developed into a thoroughly reliable leading lady. She has great nervous force and undoubted talent. She is a great favorite with Portland and Peak's Island theatregoers, who never allow a week to pass without showing their appreciation of her work by sending her beautiful floral tributes. This is Miss Leigh's second season with Mr. McCullom's company, and, like all members of the profession who have spent a Summer with this genial manager, she is delighted to return.

A welcome caller at THE MIRROR office last week was Jacob Washer, the excellent correspondent of this paper at Fort Worth, Texas. Mr. Washer has represented THE MIRROR more than fifteen years, during which time he has become well known to and highly esteemed by members of the profession who visit that city.

George E. Rockwell, formerly assistant general passenger agent of the Pennsylvania lines at Indianapolis, has been promoted to the position of general Southwestern passenger agent, and is now located at Cincinnati. Mr. Rockwell, who is one of the most popular railroad men in the country, will be glad to see his many friends in the dramatic profession at his new headquarters.

Mrs. Annie Yeamans and her daughter have given up the idea of presenting the sketch which was written for them by Kenneth Lee this Summer. Mrs. Yeamans will begin rehearsals with *The Good Mr. Best* early in August, and until then will remain at Atlantic City or some other resort in the vicinity.

Denman Thompson's company in *The Old Homestead* will include many members that have been identified with his celebrated company during past years. He is now making preparations to put the play out early in the season, and will appear at the Montauk Theatre, Brooklyn, on September 13. The company will be under the sole management of Wash Kilpatrick and Mr. Thompson's son, Frank.

Lida Clark has returned to New York after a few weeks' visit with Claire Caldwell in Lock Haven, Pa.

Lillian Lewis will play next season, besides *For Liberty and Love*, a Biblical drama, *Joseph of Canaan*—not the one of this name lately suppressed in England, but a new version.

Satin programmes were distributed last Tuesday at the Casino in honor of the Queen's Jubilee, and "God Save the Queen" was sung by the entire company after the second act of *The Whirl of the Town*.

Announcement is made of the engagement of Burt Dasher to marry Affie Warner.

William J. Ashley and Eva ("Benj") Harrison were married on June 22 at "the Little Church Around the Corner," in this city. Mrs. Ashley is said to have left immediately after the ceremony for her parents' home at Portland, Ore.

Edward Curran and Madge Milton have organized a company to tour the Summer theatres in Texas, opening at Hyde Park, Austin, on June 23, with the following company: Edward Curran, Thomas Lewis, Walter Maurice, Harry Hilton, Wally Wilson, Murry Tolman, Madge Milton, Mamie Kenney, Agnes Raymond, and Della Depew.

Blanche Hall (Mrs. Louis F. Morrison) made an unqualified success as the French maid in *A Social Highwayman*, at Peak's Island, week of June 14, receiving high commendation from Manager McCullom and the press. Miss Hall was specially engaged for one week. Mr. and Mrs. Morrison will go with Jessie Mae Hall next season, their third successive season with that company.

Marie Valeska Pfeiffer, the singer, has invented a music printing outfit that proved so successful that it has been taken up by the Oliver Ditson company, who are putting it all over the country. It is on exhibition this week in the woman's department of the Music Teachers' National Convention; also in the Ditson exhibit.

SHOP TALK.

"There is an agreeable scarceness of the British contingent this week," this by the fat comedian.

"Yes; probably those who could afford it have gone to London to witness the Diamond Jubilee," intimated the tragedian.

"And those who couldn't afford it are located at some Long Island farmhouse. Next week they'll show up on steamer days, get personal in *The Mirror* announcing their return from the other side, and they'll be giving us 'Jubilee the balance of the Summer,'" said the tall man.

"Those amiable weaknesses are allowable," said the tragedian. "Many of our own *haut ton* are now domiciled in their back parlors waiting the passing of the Summer solstice. Anon, they will return to their city homes, refreshed or rejuvenated by their sojourn in Newport, or their weeks spent in climbing the Alps."

"It pays to be good, don't it?" asked the fat comedian. His companions agreed that they had found such to be the case, and the tall man asked for a diagram of the answer. "It has just occurred to me," continued the comedian, "that in all I read about Queen Vic and her Jubilee special stress is laid on her goodness. Now, the woods are full of women who would be willing to be just as good for half the money."

"It might be well to bear in mind," said the tall man, "that those historians are writing from an English aristocracy point of view."

"Well, that's different, of course," said the fat man.

"Let us set down naught in malice," said the tragedian, with a deprecatory smile. "Yet, in all candor," he continued, "I have observed the tendency referred to, and it has brought to my mind a not unsimilar incident in recent theatrical history. That of the truly good English actress, who for her truly goodness was given an audience by the Queen. That is, she was allowed to stand in line with twenty or thirty others while Her Majesty passed through the room. But it was enough. The actress had been received by the Queen. Not because she was a genius, but because she was good. Not because she had done anything to notably elevate her art, but because she was an honest British matron. As the case was so exceptional, we must conclude, logically, that Her Majesty regarded the quality of goodness as associated with the women of the London stage to be in this case unique."

"Has it paid this lady to be good?" asked the tall man.

"Well, rather," said the tragedian. "Ask her shrewd American manager. Ask that *non-descript* monstrosity, the great American theatre-goer. I have a great respect and admiration for that same manager. He is, in his quiet way, a man of genius. He studies his public. He caters to the ultra-fashionable. He knows that in this country we have an inner circle of cultivated people who constitute our so-called four hundred. He also knows we have four hundred thousand of the Newriches, Struck-offs, Stockjobs, Baconsides, Gettheres, and Holdups. The four hundred in themselves would cut but a small figure, but those who ape them throng in every city. Our long-headed manager has learned of the existence of the Anglo-mania microbe in the body of the four hundred. When the news was flashed under the Atlantic that an English actress had been received by the Queen, his hair fairly stood on end. That is—it would have done so if he had had any left."

"He summoned his confidential business man. 'See here,' he cried, 'an actress has been received by the Queen. I sail for London to-morrow. I'll have her next year, if I pay her \$1,000 a night.'"

"But she's a very ordinary actress."

"Actress nothing! She's been received by Queen Victoria, and every paper in England and America will have those notices about her being a good woman, model wife and mother, and all such rot. Of course, that wouldn't amount to anything with an American actress, because it wouldn't be a novelty, but in this case it's different. Heavens! what stuff it will give us to work the press with!"

"What followed is history. The press was worked as it was never worked before. A reference to its files would show that there was not much said about the lady's genius, but much about her goodness, more about her good clothes, and more about her 'interview' with the Queen. This little scheme was worked for one year. The Anglo-mania microbe had become fully developed in the blood of the four hundred, while the four hundred thousand were breaking out all over in spots. They didn't know just what it was, but they had it."

"The English actress who was a good woman, and who had a husband and seven children to prove it, and who had hobnobbed with Queen Victoria, and whose seven chicks had been chuckled under the chin by the Empress of India, was soon to appear in America. It stared us in the face at breakfast. The evening editions groaned under it, and the syndicate press kept plates of the good English actress and hubby and the seven kids standing in stock."

"Little strings that led up to the doors of the four hundred were manipulated, and, lo! open sesame! And then the four hundred thousand fell over each other trying to keep up with the band wagon. And then they packed the theatres, and when the amiable and graceful, though somewhat ponderous, British matron appeared, they split their dainty gloves, and when the curtain fell they made it go up again and again for no particular reason, and they cried 'bravo' and 'brava,' and said: 'Isn't that wonderful!' It took just two years to kill that microbe."

"Meantime the estimable and sensible English matron and her clever spouse took back to England more good American gold than their wildest dreams had ever conjured. Do I blame them? Not a whit. Do I blame the shrewd

American manager? Far from it. I admire him."

"The manager who is clever enough to place mediocrity on a pedestal, label it genius, and make the people believe it (as this gentleman has done in more than the one instance) is a genius, and I honor him as such. Barnum was another."

"I wonder how many people are dying of starvation in London this week?" asked the tall man.

The question remained unanswered. The tragedian was the next to speak.

"Probably many good women, honest wives and tender mothers, were penniless and destitute in empty garrets and noisome cellars, within sight or sound of the passing pageant. It has been so since the inception of time, so it will continue till time fades into eternity. Schiller calls it 'the damned inequality in the lot of man.' But let me not be misunderstood. I join heartily in that Christian spirit which has made this week memorable in history. I cordially approve the tribute to a wise sovereign, whose reign presents no parallel in history. I honor the Briton for his loyalty to the Queen and royal family if they are Germans. I have no word of reproach for those Americans who join in this tribute. After all, it is the woman we honor more than the sovereign, for the so-called

prominence. He had always been reliable, courteous and well bred. He was a Christian gentleman, and, like myself, he wore the button of the Grand Army of the Republic. He took my hand cordially, tried to speak, but his voice choked, his eyes filled with tears, and his white head fell upon my shoulder. I knew some great grief was upon him, and led him to the street. He took my arm and we hurried on in silence. We entered the tenement-house district. 'This is the place,' he said. 'Forgive me for bringing you here, but we are here alone, among strangers, and she is very ill. I saw your name on a poster this evening, and in sheer desperation I sought you.' We climbed four flights of rickety stairs and entered the rear apartment. Passing through a narrow outer room, we entered a small, square room, overlooking an alley. A lamp burned dimly on a small pine table. My friend turned up the light softly, and on a narrow bed beside it lay what I thought at a glance to be a corpse. But the eyes opened slowly with the upturning of the light, and as they saw the familiar figure a sweet smile parted the pallid lips, and the thin, white hand was outstretched. The husband took it tenderly in both his own and reverently pressed it with his lips. Then he drew me from the shadow to the bedside. A half-startled look came into the woman's face for an instant,



ANNA ROBINSON.

head of the English Government is in fact merely a figure head. The Government is in most essentials as republican as our own. But when that is said, we can but revert to our original proposition, viz.: The stress laid upon goodness. Possibly, as intimated, it is considered advisable in that light of history. Bluff King Hal, you will recall, held a full hand of queens. And he did say some awful things about several of them before and after he had shuffled them off. Then, again, good Queen Bess frisked awfully with Essex and a few others whose names escape us now; while her rival, Mary, whose head she chopped off, and who is now, by many unread people, regarded as next to a saint, was giddy to the point of frivolity."

Gargoy here placed upon the table a tiny basket in which nestled a bottle of old Burgundy. The tragedian filled the glasses. His companions knew by this token that something was in his heart or on his tongue, and that a glass of Burgundy would break the seal. He sipped his wine for a time in silence. At length he began slowly: "And because she has been faithful to her people, loyal to her husband, and kind to her children, the Christian and pagan would kiss the hem of her garments to-day, their shouts are echoed to the furthestmost ends of the earth, and re-echoed back again. It is fitting, it is just. I honor more the crown of virtuous womanhood than the glittering baubles of empire. Some years since in a Western city I was present at a death-bed. A fellow-player, a man many years my senior, came to my dressing-room hurriedly at the end of the play. We had not met in several seasons. He was an humble member of the guild, who had never risen to

quickly followed by one of recognition, a sweet, fading smile, and the outstretching of the thin, white hand. I had met these good people frequently in earlier years. They were old enough to have been my parents."

"I'm so glad," she whispered, faintly. She tried to press my hand, but had scarcely the strength."

"No word from John?" she asked.

"The husband shook his head, and turned to hide his tears. The meagre furnishings of the room told plainly of poverty."

"Do you need anything," I asked, in a whisper. "I have plenty. Do you want a doctor? What can I do?"

"Nothing," he answered, "it is too late. The angel is with us now. I have felt its presence for many hours, but I am so thankful to have one sympathetic human being with me at this terrible moment." A slight movement in the bed, and the old man hurried to the side of his dying wife. He fell on both knees at the bedside, and, taking the thin hand in his own, bent forward to listen. "Tell John," she whispered, "that I forgive him. I fear I somewhere failed in my duty to him, or he would not now fail in his to me. But the fault is mine, it must be. But we can explain and forgive each other when we meet." She closed her eyes, and for a moment the hush of death was in the darkened room. Then she opened them again with a smile, a smile the remembrance of which I shall carry through life, for it was a something not of this earth. Her eyes were riveted on the half-open door. "I knew they would be first to meet me, my soldier boys, my soldier boys." She tried to extend her arms, but had not the strength.

The eyes closed as the heavenly smile faded. The great victory was won.

"I need not tell you that the frail body was tenderly robed for burial by fair young hands. That the good women of our company did all that daughters could have done; and that the husband received such poor comfort and consolation as it was in our power to give."

"Would you know the story of that woman's life?"

"Born in luxury, educated, accomplished, at the age of seventeen she became the wife of a strolling player. Her family disowned her. She accepted her lot cheerfully. Three sons were born to them. At the breaking out of our Civil War the husband and two eldest sons, boys in their teens, entered the Federal Army. The father was wounded in the Wilderness, and both sons were killed at Gettysburg. The mother supported herself and younger son by needle work. At the end of the war the father resumed his profession, never rising above respectable mediocrity. The younger son grew to handsome manhood, and rewarded his parents' love and care by base ingratitude and downright villainy. He was destitute of manhood, honor, or honesty, and his continued crimes and escapades kept his parents in poverty, and finally killed his old mother. And with almost her last breath, mother-like, she took upon herself the great load of his transgressions."

"A plain, every day story, is it not? And it is being repeated in our midst day by day. Gentlemen, once more, and to the brim:

"Flash out a stream of blood-red wine,
For I would drink to other days;
And brighter shall their memory shine,
Seen flaring through its crimson blaze."

"The roses die, the Summers fade;
But every ghost of the host's dream
By Nature's magic power is laid
To sleep beneath this blood-red stream."

"Beneath those waves of crimson lie,
In rosy fetters prisoned fast,
Those fitting shapes that never die,
The swift-winged visions of the past."

"Kiss but the crystal's mystic rim,
Each shadow rends its flowery chain,
Springs in a bubble from its brim,
And walks the chambers of the brain."

"Friends, a toast: To our Uncrowned Queens;
The wives and mothers of America. They fill
our hearts, our homes, and our cemeteries. Are
there no crowns, no jubilees for them?"

MILTON NOBLES.

GENIUS VERSUS HUSTLE.

Whew! Let me stand in the bright sunshine and take a long breath of good, pure, unadulterated air! I have just escaped from the billious presence of a crushed genius! All of my optimistic theories in regard to the world and humanity are turned topsy-turvy—completely pidd, as it were."

I feel as if her sour philosophy had been poured into my veins until all of my milk of human kindness was curdled, and I needed an antidote."

This world has always seemed a pretty clever sort of a place to me, in spite of ups and downs and very frequent bumps on the head. I have believed, too, that there were such things as honor, love and charity; that "the light of every human soul burns upward, and one must allow for atmospheric disturbances."

But Miss Crushed Genius declares the world bitter, cruel, hollow and bad, and people ghoul feeding upon one another, and—well, a lot of other creepy things which would give one the nightmare to think about."

Now, there must be some reason for her state of mind. What is it? She was a woman of remarkable talent once. I can remember when we all looked forward to seeing her a bright and glittering star in the theatrical firmament. She was beautiful, too. She would be beautiful to-day if it were not for the cynical, fretful lines around her mouth and the suspicious glitter in her eyes and the antagonistic tone of her head. Why has she not been successful? Did she rely too much upon her beauty? Perhaps so."

After she had made quite a brilliant debut, and we were expecting to see it followed up by a substantial, well-grounded success, there came a lull. We heard of her flitting here and there, playing an engagement occasionally. Then paragraphs began to appear that she was about to star, but she really accomplished nothing. What was the matter? Why, the matter was simply this, she was frittering away her time looking for short cuts across lots to success instead of developing that within her which would command success."

Now, to-day she has slumped into a crushed genius and grovels in driveling self pity, and rails at the world for its lack of appreciation. Lack of appreciation, indeed! We may be mighty certain that just as soon as we have any thing really worthy to offer the world it is bound to appreciate us. And nine times out of ten the crushed genius is accountable for his or her own smashed up condition."

What a ghastly waste of time and ability! They never dream when they are floundering around through the woods, looking for these easy short cuts across lots to success, that they are gazing through the wrong end of the spy-glass. Then they howl at the world because those who have plodded patiently the long, straight, legitimate road receive the recognition they deserve."

We would consider a woman a picturesque idiot if, when intending to cut out a garment, she stood and brandished her shears in the air for half a day before cutting into the cloth. Yet we see bright, talented people doing what is equally ridiculous. My dear friend, if you ever expect to make any thing of yourself you must go to work on your material. I believe that old philosopher was about right when he said:

"I know no such thing as genius—genius is nothing but labor and diligence." GAILY.

IN OTHER CITIES.

SAN FRANCISCO.

The Traskley Co. at the Columbia produced Lorraine Stoddard's new play *The Question* June 14-20 to a packed house on the opening night. It is not probable that this drama will ever achieve any great success. While it contains many clever and epigrammatic lines, it is lacking in action, and neither the situations nor the handling of them are sufficiently original to hold the attention of the audience. Interest flags frequently, and there are scenes full of talk which seem but for that, and the clever lines contained therein to have no reason *d'être*. As a picture of Tuxedo society it has a false and unpleasant ring, and it certainly grates harshly on the listener with any sensibility or appreciation of the eternal fitness of things to hear Mr. Worthington as Harold Oakamp, apparently intended to be a gentleman, threaten a woman, with whom he has been in love in the past, with exposure of their relations in the event of her taking a certain action. It seems hard for Mr. Worthington to take such an ungallant attitude, and certainly the audience gasps at this delineation of the character of a gentleman. There is a telling situation at the end of the second act when the husband walks off arm in arm with the man who has been accused of tempting his wife to elope, and it nightly receives the applause which it merits. There are seventeen women in the cast, but none of them, save Blanche Bates, have very striking parts. Eleanor Moretti plays the feminine mischief maker with force and carries off a rather difficult situation in the last act with considerable success. Gladys Wallis is sweet, dainty, and pretty as Suzanne Quintard, and makes the most of her opportunities. She is becoming very popular here. Phoebe McAllister as Mrs. Stanley Daggett, the Secretary, and Georgia Busby as Miss Van Rensselaer, the President of the Daughters of Old New York Club, are entitled to praise. The most interesting bit in the play is a difficult love scene between Frank Worthington and Blanche Bates. It reminds one of the scene in *The Bauld Shop*, which would be dangerous in ordinary hands, but which Mr. Drew handles with such exquisite taste and delicacy. However, in this bit in *The Question* the lines contain contradictions which it is impossible not to notice.

The story of the play is that of a somewhat neglected married woman who, seeking for human sympathy and finding unexpectedly that she has inspired an intense passion, experiences a revulsion of feeling which puts an end to her search for relief from her husband's apparent neglect. Harold Oakamp mistakes her attitude, and the result is a love scene in which they play at cross purposes. However, the cross purposes are not sufficiently defined, and Mrs. Cannon (Blanche Bates) apparently goes instinctively near to sharing the sentiments of Mr. Oakamp. Aside from the innate difficulties raised by the dramatist, the scene is most charming. The womanly grace and simple, unaffected manner of Miss Bates are most captivating, and certainly it would be hard to pick out a couple who make love more gracefully and effectively. Mr. Stoddard has shown great cleverness, and his dialogue is at times remarkably brilliant—indeed, away from the heads of many in an average audience. His faults will disappear with experience and unquestionably he will soon be known among the leading American dramatists. He is perhaps unfortunate in *The Question* in that his work has to stand comparison with Lady Windemere's Fan and other similar plays by Oscar Wilde, who is certainly a master at this sort of dramatic construction. *Shenandoah* is underlined 21-22, to be followed by *A Social Highwayman*.

At the Baldwin the Lilliputians close a two weeks' performance of *The Merry Tramps* 20, to be followed by the Lyceum Theater co. 21-23 in *The Prisoner of Zenda*, the advance sale of seats for which has been very large.

There are but two new turns at the Orpheum 14-20, the one-legged acrobats, Conway and Leland, and Josephine Sabel, known as "the little woman with the big voice," both of these additions receiving well-merited applause. The hold-over attractions of last week, the Vaidis Sisters, Dailey and Hilton, Russell Brothers, and Johnson and Dean, together with Adgie and her trained lions, all go to make up a most interesting programme. Business very large.

Miss Frisco continues to draw good audiences at the Tivoli 14-20, but will be withdrawn to give way to Wang, with Edwin Stevens in the title role, 21. It is expected that this opera will prove a good drawing card, as Mr. Stevens is an old favorite here, and the rest of the co., including Myra Morella, Elvia Crox, Seabrooke, W. H. West, Thomas C. Leary, and John Raffael, have good parts.

At the Alcazar, The First Born continues in its sixth week, preceded by the amusing farcical comedy *Bagshot's Blunders*, which affords George Osborne a good opportunity to display his versatility. Gordon Foster also has a bit of character acting to perform which is very effective. The balance of the parts are well taken by Adele Belgarde, Mrs. F. M. Bates, May Buckley, Juliet Crosby, and others of the co. The fifth performance of *The First Born* will take place 21, preceded by the nautical drama *Black Eyed Susan*. *Souvenirs* in the shape of a metal image of a Chinese baby will be presented to all lady patrons attending 21.

The attraction at Morocco's Grand Opera House 14-20 is Herbert Hall Winslow's melodrama in the heart of the storm, which is produced for the first time on the Pacific Coast. The scenic effects, which include a storm, a flood and an earthquake, are vivid and sensational in the extreme. Maud Edna Hall fills the emotional role of Florida Farnum, and Lorena Atwood as Senorita Manuela, the Spanish adventures, did a good bit of character work. The remaining female roles were acceptably filled by Irma Fitch, Lillian Atwood, and Arline Wyatt. Mortimer Snow as Paul Hudson, a revenue officer, made a very attractive lover. Linaire, the French comedian, made his first appearance, taking the part of Fred Belleville, and was received with favor. John J. Pierson as Juan Cabellos, a Cuban smuggler, and Laurens Stevens as Romeo Estodo, his associate, were the male villains of the play. Fred Butler as a Dutch brewer, Leslie Morocco as Sam Grover, Fred Fairbanks as John Van Court, and the remaining members of the co. helped to make up an interesting and attractive performance. Business very good. The Man from the South, by Myron Leffingwell, follows 21-22.

We have a high hat ordinance in San Francisco now, which is being very generally observed. Much to the surprise of everybody, the ladies all seem to be delighted with it, and the frowns that greet the wearer of any headgear approaching the danger line as defined in the ordinance come more from their sex than from the other. There is surprisingly little trouble about it, and everybody wonders why it was not done long ago.

I regret to announce the sudden death on June 16 of George E. Barnes, the well-known dramatic critic

and journalist, for I know that it will bring genuine sorrow to the hearts of many in the theatrical world. There are few men who can count as many warm personal friends as this kind hearted gentleman, who was more of a friend than a critic to many in the profession. He was a thorough gentleman of the old school, generous to a fault, and an ornament to the profession of journalism.

W. W. KAUFMAN.

BUFFALO.

The Star reopened June 18, 19 with De Wolf Hopper in *El Capitán*. The opera is tuneful, prettily costumed, and remarkably well staged. Mr. Hopper was amusing at all times and in the main original. His speech before the curtain was the best thing heard here in many a day. Alfred Klein as Senor Pozzo served as a good foil for Hopper, and was well received. Thomas S. Guise as Casarzo acted his part satisfactorily, but his voice was hardly up to the standard. Edna Wallace Hopper was especially pleasing, while Nella Bergen received many hearty encores. Business during the engagement was big.

The Wilbur-Kirwin Opera co. began its Summer season at the Star 21 with *Said Pasha* as the offering. The opera was put on with more care as to settings and costumes than is the case with most of the Wilbur productions. Susie Kirwin, in the role of Serena, demonstrated that she still has a pleasing soprano voice. J. Clarence Harvey was warmly received by his friends of last Summer, and made a genuine hit. J. W. Kingsley as Haddad was good. Many really bright local jokes were introduced. Business was big.

The Robinson-Baker Trio were the favorites 21-23 at the Casino. Their high and long distance jumping act is neat and entertaining. Walter Talbot sang popular songs with a fine tenor voice. Specialties by members of the Carleton Opera co. and an operetta entitled *The Charity Girls* completed the programme. Business is increasing at this house.

The veriscope continues to draw good houses at the Lyceum.

The Court Street presented a new burlesque, *Hades Up To Date*, 21-23 to fair patronage. The burlesque differs little from those that have preceded it. In the olio are Al Reeves, Perry and Burns, Milton and Thatcher, and Lillian Perry.

The Bohemian Girl follows *Said Pasha* at the Star, after which two operas a week will be presented for four weeks. At the close of the present co.'s engagement, the Wilbur co., now playing at Rochester, will come to Buffalo, and the Kirwin co. will go to Rochester.

The Carleton Opera co. remain another week at the Casino, presenting *Love in a Stew*. Beginning 5 Frank David will present an original local operetta entitled *Little Miss Buffalo*. There will be eighteen persons in the production.

When the veriscope has closed its season at the Lyceum the house will close. Some alterations and changes may be made in the theatre, though not so many as at first planned.

Gus Vaughan, of the Wilbur co., appeared with the Kirwin Opera co. here during the presentation of *Said Pasha*. He returned to Rochester 24. Chauncey Olcott has returned to his home in Buffalo. He is frequently an interested spectator at the races given by the Fort Erie Jockey Club.

S. T. Rogers and M. B. Wright, of Buffalo Bill's Wild West Show, were in town 19.

Manager Stirling, of the Star, is one of the promoters of the new Fort Erie Jockey Club, which is at present holding its first annual meet near here.

The Buffalo Theatrical Protective Union No. 10 will give an excursion to Eagle Park 21.

Melville and Conway were billed at the Casino 21-23. They appeared for rehearsal, but objected to the position allotted them on the programme, and canceled the engagement.

Frank David is in town busily engaged in the preparation of *Little Miss Buffalo*. The music is catchy and the book amusing.

Alice Pleasants, formerly with the Old Jed Prouty co., has signed for the opera Captain Cook, now in rehearsal at the Madison Square Garden.

The Wilbur-Kirwin co. are rehearsing Queen's Lace Handkerchief for the week of 25.

William Winton Emerson, the well-known attorney and dramatic critic, joined the Buffalo Lodge of B. P. O. Elks 23.

Grace Spencer, well remembered in Buffalo for her work with *In Gay New York* during its engagement here, has signed with the same co. for next season.

Annie Hill, formerly of the Wilbur Opera and Gayest Manhattan cos., has joined the ranks of vaudeville performers, and is billed to appear at one of the music halls here at an early date.

W. S. Cleveland, of minstrel fame, while going to the races on a Grand Trunk train 21, gave the conductor a bill in payment of his fare. Mr. Cleveland said that the bill was for \$10, and the conductor maintained that it was for \$1. The conductor refused to give the amount of change claimed by Mr. Cleveland to be due him, and Mr. Cleveland caused him to be arrested. Trial of the case was set down for a future day.

RENNOLD WOLF.

PROVIDENCE.

Katherine Rober and her co. began the third and last week of their engagement at Lothrop's Opera House June 21 and played to fair houses. Nobody's Claim was presented every afternoon and evening excepting Thursday, and both Miss Rober and Franklyn Ritchie played parts capably. Pleading specialties were given by Helen St. Claire, who has an excellent voice, and by Johnnie Weber, the favorite German comedian. Managers Thomas and Watson benefited 24. The bill was *Pink Dominoes* and a number of specialties.

Royce-Rolleston Players in repertoire 23-24.

The Boston Eden Musee will open in a few days at the Westminster Theatre for the Summer.

Lothrop's Opera House will close season 5, and Managers Thomas and Watson will spend a few weeks at Rockaway Beach. They will have the house next season and expect to open in August. During the Summer new seats will be placed in the theatre, and both the interior and exterior will be painted and brightened up.

Manager Charles A. Wilson, of the Katherine Rober co., will have everything new next season. He will open the middle of August and play through New England. He will have a car of his own, a horseless carriage for advertising purposes and will carry an orchestra of solo players instead of a band and orchestra. The repertoire will include several new plays, the scenery will be new, and there will be a number of new people.

The Katherine Rober co. closed a season of forty-seven weeks at Lothrop's Opera House 23, and Manager Wilson says it has been a very good one. The members of the co. will scatter for the Summer. Mr. Wilson will go to Boston and occupy a position with the Nantasket Steamboat Co. as usual. Miss Rober expects to go abroad, Leonard Rowe and wife (Grace Hamilton) go to Paxton, Mass., and Franklyn Ritchie, the popular leading man of the co., who has done such good work, will spend a few weeks at

Atlantic City, and open with a New York attraction in September.

The Queen's Jubilee was celebrated at Rocky Point and Crescent Park 19. At the former place, among the amusements, Pinafore was given by the Baratta Morgan Opera co., and the National Band gave concerts throughout the day and evening. At Crescent Park concerts were given by the Fort Adams U. S. A. Band, Prof. Charles H. Kabrick made a balloon ascension and bicycle parachute jump, and in the evening there was a grand display of fireworks. The old ship *Pinafore*, on which the opera was given two seasons ago, was burned to the water line.

Pope Cook, of The Electrician co., who was taken ill when the co. played here, has just come out of the Rhode Island Hospital, where he has been for nine weeks.

The Baratta Morgan Opera co., under the management of Thomas U. Catlow, is rehearsing *The Mascot* and Lily of Killarney for production next season. The co. is also studying a new opera by Herbert Earle Munroe, of Boston.

Providence Lodge N. A. T. S. E., Local No. 23, held a meeting 20, and Alex. Powers was elected delegate to the Fifth Annual Convention to be held at Buffalo for one week beginning 19.

Helen St. Claire, of the Rober co., while riding a bicycle 23, met with an accident. She was thrown from her wheel and received a bad cut on the head, which required eight stitches. It is doubtful whether she will be able to sing any more this week.

The New Concert Hall at Crescent Park opens 29 with the following people: Engstrom Sisters, the Great Bedlums, Wayne and Nelson, Louise Bryant, Lew Benedict, Grace and Reynolds, Annie Gordon, Barton and Eckoff, and Fisher and Crowell.

The Forepaugh-Sells Brothers' Circus exhibits here 28.

HOWARD C. RIPLEY.

DETROIT.

Treasurer Paladino and Secretary Moore, of the Lyceum Theatre, were given a joint benefit at that house on Sunday, June 20, which resulted splendidly. All the actors and actresses who happened to be in Detroit or summing nearby assisted. Here are some of the names to give you an idea of the vaudeville dish served up: Richard Golden, Kate Michelson, Charles W. Young, Sadie Hasen, Otis Shattuck, Clairaine Agnew, E. Steve Richel, Amelia Stone Epstein, Johnny Page, the D'Arrville Sisters, Ben Jacobs, Bonallack and Ely, Lynch and Jewell, and Howard and Harrison. The affair closed with an original sketch entitled *Cutting Up*, enacted by the beneficiaries, Paladino and Moore. Everybody connected with the entertainment contributed their services gratuitously. Besides those mentioned, Prof. Henry Luster and the Lyceum orchestra, Jacob Meyer and the entire stage force of the theatre, and John P. Hill, who acted as stage manager, also gave their services.

It is questionable whether Detroit is to consider herself favored or otherwise in being one of the six cities in which veriscope pictures of the Corbett-Fitzsimmons contest have been shown. However, it is here, and any one going to the Lyceum week of 21-23 will find the fight on, and can enjoy all its details. This presentation is conducted by Francis Campbell, W. M. Wurzburg, and David Wolf, three Grand Rapids men. Although our city is so far the sixth only in which these pictures have been shown, we learn the good news that other cities may have the opportunity of seeing them, as the gentlemen referred to intend to tour our State and afterward go to some of the Summer resorts.

They are showing pictures at the Detroit this week also by what is called the phantograph, a new instrument for this purpose. This form of entertainment seems to be coming more and more into vogue. The beauty of the phantograph is that it shows the pictures very clearly without having that injurious effect upon the eyes which some similar instruments produce. The pictures shown at the Detroit are scenes through France, Germany, Italy, Switzerland, and Algeria, and the exhibition is given every afternoon and evening.

The strongest woman on earth is at Wonderland week of 20-23. Just why she is called Minerva is not apparent, but then she may be wise as well as able to lift 1,000 pounds. Professor Blatt is also there, doing his famous turn of catching a ball fired from a cannon. Kittle Wolfe is the star of the vaudeville department this week in her original dances to harp music. Al and Mamie Anderson, colored, give plantation songs and dances. Lowell and Lowell appear in acrobatic specialties. Nelson Hadley and Mae Hart, bell ringers, and Will Gauze, a male soprano, complete the bill.

KIMBAL.

ST. PAUL.

Robert Downing and Eugene Blair, supported by the Eugene Blair Stock co., began an engagement at the Metropolitan Opera House June 21, presenting *The Gladiator* to a fair and appreciative audience. Mr. Downing, in the role of Saumet's Nero, looked and played the part with strong effect. His powerful work in the arena scene evoked enthusiastic applause. Eugene Blair's Neodama, the Christian girl, was a pleasing and artistic portrayal which won the hearts of the audience. Lydia Linda Downing was highly commendable in the role of the Empress Faustina. J. Henry Koller's Flavian was a manly and praiseworthy impersonation. True St. James as Origin, W. B. Downing as the Tribune, and William Bramwell as the Pagan Priest, commendably sustained their roles. The performance met with general favor. The co. will produce *Jane Eyre* 23-24.

The Giffen-Neill Stock co. closed their engagement at the Metropolitan 19. Jim the Penman was the strongest and most successful play the co. produced during their engagement. Though the attendance was at times large, the co. was entitled to much larger patronage than was accorded it. Company D, the crack company of the N. G. S. M., will benefit at Litt's Grand Opera House 25. An attractive programme will be presented by the co. and other local talent.

Litt's Grand Opera House will remain closed during the Summer season, with the exception of an occasional performance given by local talent as benefits.

James E. Wilson will close with the Giffen-Neill co. at an early date, and join The Heart of Maryland co. early in July.

William Sampson closed with the Giffen-Neill co. 19. He returns to New York and will spend the Summer in the mountains near Wurtsboro, N. Y.

Hershal Mayall, of this city, left for Duluth 21 to take charge of a stock co., and will play leading parts and direct the stage at the Summer theatre in Duluth. Mrs. Mayall will also be a member of the co.

In spite of Charles Kent's duties at the theatre and his class of pupils, he has had time to acquire the art of bicycle riding.

The musical and sportive entertainments at the Suburban Lake resorts, White Bear, Wildwood, and Como, are well patronized.

William F. Owen and John B. Maher, members of the Giffen-Neill co., met with noticeable favor and

made many friends during the engagement of the co. at the Metropolitan the past few weeks. John B. Maher does a neat piece of character work in the role of Captain Redwood in *Jim the Penman*.

E. L. Giffen, manager of the Giffen-Neill co., goes to New York about July 1 to organize the stock co. for the Broadway Theatre, Denver, Col.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

The engagement of the Giffen-Neill Stock co. was opened auspiciously at the Metropolitan Opera House June 20, when *A Social Highwayman* was presented to an enthusiastic audience. The performance was an artistic triumph. James E. Wilson gave a strong impersonation of Courtier Jaffrey. Charles Kent made an admirable Jenkins Hanby. Mary Hampton was seen to marked advantage as Senora Caprice. Muriel Grey was happily cast as Elinor Burnham, and Anne Blanche was immediate favor as Dora La Farge, as did also Kate Blanche in the role of Mrs. Deane. William F. Owen as Despard; John B. Maher as Livingston Remsen; Robert Drouet as Merton Harley, and Arnold Daly as Gordon Key also deserve mention. At the close of the last act the audience rose en masse and expressed its approval in prolonged applause. Jim the Penman 24-25. The Amazons week of 27.

The Summer comic opera season at the Lake Harriet Pavilion opened 21 with the Marie Bell Opera co. in *Said Pasha*. Every desirable seat in the auditorium was taken long before the curtain rose, and the co. was given a very cordial greeting. The opera was handsomely mounted, and presented in a very creditable manner. Marie Bell carried off the honors as Senora. She sang well and acted with a spirit which was irresistible. A. S. Rhorer displayed an excellent voice to advantage as Hassan Bey. Edgar F. Semmens was pleasing as Terrano. Ed Gilmore made the most of *The Rajah of Altara*. Maurice Hageman as Haddad and Herbert Salinger as Nockev were very amusing. The others were equal to the demands made upon them. *Fra Diavolo* week of 28.

Sol Smith Russell was signally honored 25 by sixty of our representative business men with a splendid banquet at the Minneapolis Club. The appointments were superb. Thomas Lowry, the street railway magnate, presided, and B. G. Evans acted as toastmaster. After the usual formalities, Mr. Russell gave a number of readings in his happiest manner, and was enthusiastically applauded. Mr. Russell and family will leave early in July for the East, to be absent several months.

Manager Theodore Hays, of the Bijou Opera House, advises us that there is no foundation for the rumor that the bookings of his house were to be transferred to the Metropolitan Opera House. Nothing of the kind is contemplated at this time, statements to the contrary notwithstanding.

F. C. CAMPBELL.

KANSAS CITY.

The second week of the vaudeville season at Fairmount Auditorium opened June 22 with a large audience, which enthusiastically applauded every act. The Fairmount Sketch co. presented an extremely farcical one-act piece entitled *Naval Engagements*, in which Agnes Knights, Ethel Knight-Mollison, E. W. Thomas, John Daly Murphy, and Stewart Allen all appeared to good advantage. The performance was lively and spirited throughout. Merri Osborne stirred up the audience with her chic French songs "Comprenez Vous," and "That's All." She was warmly received.

Titania, a wonderful little dancer who does marvelous steps entirely on her toes elicited round after round of applause, and Burt Haverly and Laura Biggar, assisted by John P. Brown, in their laughable sketch *She Would Be an Actress* completed the excellent bill. Laura Biggar's impersonation of a would-be emotional actress was excellent, and Burt Haverly's coterminous songs were also well received.

Next week Hallen and Fuller, Irene Franklin, Merri Osborne, the Sketch co., and various pictures of Kansas City on the cinematograph.

All the city theatres are closed for the season. Liberati will appear 23, 26 in military band concerts at Washington Park.

Tim Murphy is rehearsing here an entirely new sketch introducing his various impersonations and enjoying a little recuperation at Fairmount Park.

FRANK B. WILCOX.

JERSEY CITY.

John A. Holland produced his new four-act drama, *Granite Hills*, at the Lyric Theatre, Hoboken, June 21. The announcements were for three nights, but only one performance was given. The story is neat and quiet. The first two acts were very long and full of talk. Logan Paul as the old man, Fredene Power in the comedy, and Affie Warner as leading woman, stood out strong.

F. W. Mohn has been re-engaged with Blaney's Electrician co., which commences season August 9 at Fall River, Mass.

William Lee, the Scarbrow of *The Girl I Left Behind Me* co., has written a new melodrama in four acts, *From the Mines to Congress*.

Mamie Gilroy has signed with *The Girl from Paris* co.

Selene Johnson left this city 23 to join the Belasco-Davis Stock co. in San Francisco, as leading woman. Her engagement is for thirty-two weeks.

WALTER C. SMITH.

CLEVELAND.

After a brief Spring season of six weeks the Lyceum Stock co. closed Saturday evening, June 19, in a blaze of glory. Besides repeating *The Strategists*, the bill for the week, a new curtain raiser by Frank J. Martin, the bright young critic of *The Plain Dealer*, was given its initial production. The play tells of a young French army officer in love with a young and beautiful heiress. On account of the wide difference in their positions the hero conceals his love for the heiress, lest she think it only mercenary. The lady, however, is aware of his feeling for her, and, being in love with him, is grieved because he does not press his suit. Hearing that he is about to leave the country rather than be near her under the circumstances, she confesses her love to the young man's godfather, a priest, who, after gaining from the young man a confession of his love and reasons for leaving (which is overheard by the heiress herself, unknown to the lover), arranges for a meeting between the pair. The priest leaves the room and the young woman proclaims her love, and the young man then accepts an invitation to a Dinner for Five.

The author was fortunate in having his piece presented for the first time by the Lyceum Stock co. Albert C. Doty gave an excellent impersonation of the Abbé Donat, and Selma Herman played the emotional role of Helena, the heiress, in her usual happy manner. Willis Granger, as Paul D'Aston, did good work as the lover. The author received

the congratulations of his friends in the theatre lobby after the performance.

Summer weather has at last struck this city, and in consequence Hailnorth's Garden Theatre has been favored with large crowds. Fra Diavolo, the most pretentious offering yet given by the Garden Theatre Opera Co., was sung before a large audience of 21, and proved acceptable, the principals acquitting themselves creditably. Hubert Wilkie's fine baritone voice was heard to advantage in the title role, and Carrie Roma as Zerlina gave a faithful interpretation of the bedroom scene. The character work of Fred Dixon and Rose Beaudet as Lord and Lady Albrach is worthy of mention. Harold Blake sang the part of Lorenzo perfectly, and Harry Brown and William Daniels as the two robbers were very funny. The opera was staged and costumed finely, and the well-trained chorus showed to advantage. The Chimes of Normandy will be given week of 28. Rita Shandi (Amelia Groll) is home for a short visit.

Captain Paul Boynton's water circus will be the chief attraction at Euclid Beach Park week of 28.

Maud Hollins was resting week of 21, and with her sister Hilda took in the opera from the other side of the footlights.

A Jewish Co., from the Thalia Theatre, New York, is playing in Bernstein's Hall, where it will remain all summer.

Charlie Benschaw, manager of the Cleveland Theatre, is spending the summer in the East.

WILLIAM CHASTON.

DENVER.

The performances of Frou Frou which are being given by the reorganized stock co. at Manhattan Beach week of June 29 deserve much larger business than they have drawn. They are notable for the remarkable work of Victory Bateman, whose interpretation of the titular role deserves warm praise. Miss Bateman's transition from the light-hearted, life-loving girl of the earlier to the broken-hearted woman of the later scenes of the play shows rare versatility, and her work throughout is characterized by extreme naturalness, wonderful byplay and fine facial expression. It is too early to express an opinion of Miss Bateman's ability as an all-around stock actress, but there is no question but that she is an ideal Frou Frou. Edward R. Mason as Sartorius, H. Coulter Brinker as Valeros, and Henry Allen and Charles Lothian, all deserve special mention. Frank Kendrick lacks finesse, and Julia Hanchett is developing a tendency to monotony. Virginia Johnson, Florida Kingsley, Robert Bell, E. W. Morrison, and Annie Buckley complete the co.

The Macarte's Dog and Monkey Show again appeared this week, and will remain until the first week in July.

Engaged is announced for week of 27 at Manhattan Beach.

Elitch's Gardens is enjoying a much deserved run of prosperity, and it would be difficult to imagine a better conducted and delightful amusement resort. The stock co. continues to give well balanced and enjoyable performances. The Rajah is the bill week of 21. The name part is sustained by Walter Edwards, most admirably, his work being clean cut and forceful, and his strong scenes very effectively handled. Jennie Kennark seems equally at home in comedy or emotional scenes, and her enactment of a role in the present production calling for both, is done in an artistic manner. Commendable performances are those of George R. Edison, who is always delightful; William Burrows, who artistically merges his identity in a well conceived character part; Hugh Ford, who does some strong work capitally, and Margaret May, whose earnest and well directed efforts serve to make even colorless roles prominent. Ernest Hastings in a somewhat unique serio-comic conception, and Louis Haines as a lugubrious Buttons made hits.

The play announced for week of 25 is The Runaway Wife.

The animatroscope continues at the Tabor, and on 29 a local entertainment. The Coronation of the Rose, will be given at the Broadway.

Edward Morrison, of the Manhattan Co., was married in this city last week.

Joseph Hazelton, of the Heart of Maryland Co., is summering here.

F. E. CARSTADTH.

INDIANAPOLIS.

William E. English has a large force of men at work on his theatre, and when completed it will be second to none in the country. The whole interior of the house is being remodeled and the seating capacity somewhat decreased. Mr. Ketcham, the lessee, hopes to be able to open about the middle of September, and the bookings for the coming season show a fine line of attractions.

Wildwood has been reopened under the management of Harry Webber and has been well patronized. In the past few seasons it was a financial hoodoo. Florence Hamilton, with a competent co., is presenting My Husband week of June 21, and between the acts pictures are shown with a cinematograph.

Some fakirs attracted a large audience to the Empire 21 by advertising the pictures of the Corbett-Fitzsimmons fight. Some back number pictures were shown in the first part, and the "fight" was a fake pure and simple. The management closed the house after the first exhibition.

John E. Sackett, with some local capitalists, have closed a lease for the old Cyclorama building, and \$35,000 will be expended in such repairs as to make it suitable for a continuous performance house, and it will be managed in connection with the Hopkins circuit.

The new Park Theatre is rapidly approaching completion, and Messrs. Dickson and Talbot hope to be able to open about August 23.

There have been many rumors as to the future of the Grand Opera House, but the management deny having leased it.

Competition during '96-'97 in this city will be sharp, and no doubt result in the survival of the fittest.

W. W. LOWRY.

PITTSBURG.

At the Hopkins-Duquesne Theatre, John C. Rice, Flo Irwin, Hughey Dougherty, and other vaudeville artists opened June 21 to a well filled house. The season closes, after a highly prosperous run, 28. This will leave the city without an attraction for some weeks to come.

The Alvin will probably reopen the latter end of August with Primrose and West's Minstrels.

The Bijou will open early in August, or as soon as Manager R. M. Gulick returns from Eur spe.

E. J. DONNELLY.

PORTLAND, ORE.

Frank Readick's co. began a week engagement at Corday's 5 in The Smugglers, Kidnapped, and The Vendetta; but, business being poor, the engagement ended 6, and the house has closed for the season.

The Carnival of Madrid, a spectacular and fireworks, out-of-doors show, under the superintendence of Cal Heilly, manager of the Marquam, did fine

business 7-15. This was the most successful thing of the kind ever attempted in Portland.

Professor Gentry's Dog and Pony Show played to full tents 14-19. Very satisfactory show.

O. J. MITCHELL.

CORRESPONDENCE

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): House dark June 21-22.—PHOENIX PARK THEATRE (S. E. Patton, manager): White Squadron co. week of 21.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Princess Bonnie by local talent to the capacity of house 11, 12. Kate Daiglish and Lester Longman presented Romeo and Juliet, Pygmalion and Galatea, and As You Like It to fair houses at popular prices 14-17. Columbia Opera Co. 21.—FIFTH STREET THEATRE (Wilmuth and Knox, managers): Plaided Tjader co. presented Too Much Tompkins and The Gutter Perch Girl to large houses 14-17.

OAKLAND.—THEATRE (F. W. Stechen, manager): The Thomas D. Bates Stock co. presented a double bill June 14-15 to big houses; the first part was a classical sketch by R. C. White, entitled Aphrodite, which proved a great success; the leading parts were cleverly handled by Carl Smith and Beatrice Lieb; part second was the three-act comedy A Busy Day; same co. in A Wild Goose Chase 21-22.—EXPOSITION HALL: Bartholomew's trained horses 14-17 to good business.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Ellen Beach Yaw in concert packed the house June 14. The Hest Concert co. drew well 19.—ITEMS: Madame Modjeska appeared in a special performance of Marie Stuart at the opening of the Santa Ana Opera House 18. Grace Franklin Lynch, formerly with Frohman's co., has returned to Los Angeles, and will remain during the summer.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, manager): Living Whist by local talent, under the direction of William Yone, entertained a full house June 14; artistic dancing was the feature of the programme. Graduation Exercises of the Leadville High School 21. Closing Exercises of St. Mary's School 22.—CITY HALL (P. Mack, lessee): Kempton Comedy Co. week commencing 29.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Gunning, the hypnotist, 21-23.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): The Bitter Theatre co. closed a week's engagement June 19 to fair business.—TEMPLE THEATRE (C. W. Haskell, manager): St. Perkins 21 to good house; performance fine. Homer and Ross 28, 29 in repertoire.

CRIPPLE CREEK.—BUTTE OPERA HOUSE (J. F. Vardman, manager): St. Perkins June 28.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): Hoyt's A Stranger in New York June 15 had an almost 8,000 house, and gave a jolly show.—ITEMS: The entire Hawes property, which includes this theatre, was sold on June 2 by Trustee Staples for about \$20,000, or less by \$7,000 than the mortgage thereon. The buyer was Frank Miller, a wealthy coal dealer, who has engaged Walter L. Rowland as manager. The heirs of the Hawes estate allege incompetency against the trustee for selling at such low figure, and will bring suit at once.—Placards are out announcing great things in the way of vaudeville at the Auditorium, commencing the middle of August. It remains to be seen whether Bridgeport can support a large theatre giving continuous vaudeville. The late C. J. Belknap tried it a couple of years ago, and his failure is believed to be his reason for committing suicide.—H. H. Jennings, ex-manager with both C. J. Belknap and H. C. Parsons, is in town with his usual knowing look when asked about his prospective theatre here. The fact that one of the proposed sites has been cleared off and the house thereon razed gives color to the idea that we may have another theatre here after all.—Competition promises to be brisk next season, whether business is or not.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Cook's Comedy co. in repertoire commenced a week's engagement June 21 at popular prices, and has been playing to fair business; the co. is up to the average; the specialties introduced are up to the standard.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): High School Graduation Exercises June 28. Yale Glee and Banjo Club 29.—ITEMS: Savin Rock open air theatre opened 21 with Gorman's Minstrels to big crowds.—Victor Herbert's Twenty-second Regiment Band will be heard 30.—Mr. Bunnell has retired to his summer home in Southport, Conn., for the summer months.—Mr. Starr, the new manager of the Grand Opera House, and his partner, Mr. Breed, of Boston, are in town superintending the improvements being made in the Grand.

IDAHO.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): The Grovers June 21, 22. Yale's Twelve Temptations 26.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): The Wright Huntington Broadway Theatre co. in The District Attorney and Young Mrs. Winthrop June 21, 25.

ILLINOIS.

DIXON.—OPERA HOUSE (F. A. Truman, manager): House closed for season.

JOLIET.—THEATRE (William H. Hulshizer, manager): The Anne Davis co. in repertoire opened a week's engagement June 21 to a large house.

CHAMPAIGN.—WEST END PARK CASINO (Louis Duclos, manager): Vaudeville week of June 14 to good business.

FOUND CITY.—OPERA HOUSE (E. P. Easterday, manager): Hazel Bourne Stock co. June 28-2.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Bayless Vitaseco co. advertised to give the Corbett-Fitzsimmons fight, disappointed a fair house June 22; the fight pictures were a fake.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): The Risley Blackmore co. booked for June 21 closed season.—ITEMS: Manager E. T. Heverin returned 22 after an extensive trip South in the interest of the house.—R. V. Prosser, late of

Billy Rice Minstrels, has been engaged for the opening of Phoenix Hill Road Garden at Louisville. He will join Al G. Field's Minstrels next season.—Charles E. Rice's Dog and Pony Show will open its season here 24. Mr. Rice is a native of this city, and has been very successful in training animals.—Montgomery J. Lewis has signed with the Graham Earle co. for next season.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Season closed.—ITEM: Oscar Michaels is home for a short visit. He was with Hi Henry's Minstrels last season.

IOWA.

KEOSAUQU.—OPERA HOUSE (D. R. Craig, manager): Julius Macfarlane June 17, and lady minstrels in amateur to good hot weather business.—House closed for season.—HUSSEY PARK (D. R. Craig, manager): The Summer theatre (the Casino) at this place of amusement had a successful opening 21, with Andrews Opera Co. in Fra Diavolo as initial attraction; the co. is not up to the standard of excellence shown on a former appearance here. They are to present Martha, Maritana, Mikado, Pirates of Penzance, and Bohemian Girl during the week, and an entire new list of operas is promised for the second week of their engagement.—ITEMS: The Andrews co. was attached here for a claim of \$125, held against them by the Smith Costume Co. of Minneapolis. Bond was given and the attached property released. A special matinee was given 21 to which the poor children of the city were admitted free. The attendance at the evening night and during the remainder of the week would indicate that in order to make the park a popular resort it will be necessary for Mr. Hulinger to follow the prevailing fashion and set his admission prices at 10, 20 and 30 cents if not lower. Work is now progressing in order to get the park ready for the 30th of July. The Cherry Sisters will be the attraction in the theatre at afternoon and night performances that day and it is Mr. Hulinger's intention to have a swimming pool, shoot the chutes, base ball field and race track ready for special attractions that he will give in connection with his theatre performances. When completed, Hulinger Park and the Casino Theatre will represent an outlay of about \$20,000, a pretty steep figure to invest in a summer amusement enterprise in a city of 18,000 people.

R. S. RANSON.

RED OAK.—RYSEBORN OPERA HOUSE (Clark and Priesman, managers): Kirby Comedy co. opened June 21 with The Midnight Watch for one week; good house.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps, and Kirby, managers): The Altha Hill Repertory co. June 13-19 to only fair attendance.

FORT MADISON.—ITEMS: E. Elinger, proprietor of the Elinger Grand, has leased the theatre to Elliot Alton, formerly manager of the Grand at Topeka, Kas.; the Crawford Opera House, at Leavenworth, Kas., and the Doherty, at Council Bluffs, Iowa. Mr. Alton assumes control at once, and will begin his booking for next season's business.—The Schiller Vaudeville co. opened to fair business at Ivanhoe Pavilion, the Summer theatre at Ivanhoe Park, on June 21.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Bell, manager): House dark.—ITEM: The Cherry Sisters opened a week's engagement June 21 to an immense audience under canvas.

MARSHALLTOWN.—ODION THEATRE (H. C. Speers, manager): Georgia University Minstrels June 16, 17 to fair business and excellent satisfaction.

DUBUQUE.—ITEMS: The Summer season has opened at Stewart Park, and a splendid co. has been engaged.—The Elks gave a picnic 17 at Stewart Park, and the Cherry Sisters appeared in two performances, which drew crowds.

CHARLES CITY.—HILDETH OPERA HOUSE (C. H. Shaw, manager): Ida Fuller to good business and satisfaction. Van Dyke and Eaton co. 14-19 to good business.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Madison Square Comedy co. June 14-19 in Our Summer Boarders, East Lynne, Colorado Girl, Over the Hill to the Poor House, Our Mascot, and Kathleen Mavourneen at Summer prices to capacity of house; general satisfaction.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): The Mid-Summer Stock co. under the management of Blackmore and Risley, in Pygmalion and Galatea June 15, to fair audience, giving perfect satisfaction. They play Our Boys 22.—ITEM: Manager Scott has decided to make some necessary repairs to the house, so as to get it into proper shape for next season.

MAINE.

PORTLAND.—PEAK'S ISLAND PAVILION (Bart McCullom, manager): The Western week of June 21 is packing the house. The New South 29.—RIVINGTON PARK: Gorman's Vaudeville Stars 21-26; first-class aggregation, and drawing well.—ITEMS: James Wagner, treasurer of the Hollis Street Theatre, Boston, is established at the Torrington Cottage, Peak's Island, for the season.—Portland Lodge of Elks, 100 strong, held their annual outing at Nepe Island 21.—Alice Carle has arrived in this city for the summer.—Bertha Webb, the violinist, returned 18 from her concert tour through the South with the Innes Band.—John W. Dunne is spending his summer in Portland and vicinity.—Maude Winter has signed with Joseph Brooks, and Lisle Leigh with James Waite's aggregation for next season.—Camp Edgewood are to entertain the McCullom co. at their camp at Peak's Island 4.—Harry C. Kennedy was here last week.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Leach, manager): The Amherst College Senior Dramatic Club presented Gillette's The Private Secretary to good business June 19; E. T. Esty as the Secretary and C. D. Kennedy as Mr. Catermole deserve mention.—ITEMS: P. F. Shea, formerly of the Parlor Theatre, has closed his contract for Gilmore's Opera House for five years, beginning September 1. He is backed by M. J. Finne-

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AUGUSTIN DALY'S Two Gentlemen of Verona, Battle of Marston, Henry IV.
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EDWARD VROOM'S For the Crown (two acts).
MISS FANNY DAVENPORT'S Glenrissa.
MR. JOSEPH JEFFERSON'S The Hivals (All Star Co.), Rip Van Winkle (Mountain Scene).
HEART OF HARVARD—Lily Scene.
JAN. WALLACE'S When London Rings.
FRANCIS WILSON'S Half a King.

MISS HARRIET BATHURST'S Cypselia (eight scenes).
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By MARY H. FISKE.

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My last reference is from C. H. FORD,
Grand Opera House, Baltimore, Md.

Willbur Opera co. June 21-25 before large audiences; the costumes and the work of the chorus were very good. — COOK'S OPERA HOUSE (S. S. Shubert, manager): The Cummings Stock co. appeared in Turned Up Heels, and Our Boys 21-25, and business was excellent; Jessie and Agnes Fringle executed difficult selections on the piano and violin which were well received.

HOME. WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Edison's Projector scope 10-12 to fair business; entertainment good.

CATHERINE. NELAIDA THEATRE (Korte and Lampman, managers): New York Comedy co. in Arabian Nights June 21 to a well pleased audience; this co. is fast working into popular favor, and each week business shows improvement; they give a production of Caste 25.

PENN VAL. SHEPHERD OPERA HOUSE (C. H. Nelson, manager): Summer Stock co. in Nibbe June 11; good to fair business.

SYRACUSE. BASTARD THEATRE (Frank D. Hennessey, manager): Empire Opera co. in The Mascotte to big business June 17-19, and Nibbe 21-25. — ITEM: Mrs. J. M. Whiting, the owner of the Whiting Opera House, has contracted with J. H. Cunningham, of New York, for the stage scenery, and with H. Logan Reed for the scene painting. Architect Club thinks the theatre will be finished August 15.

ROCHESTER. SHATTUCK OPERA HOUSE (S. Owski, manager): — ITEM: Mr. and Mrs. Arthur C. Sidman are here for a few weeks, guests of Mrs. Sidman's parents; they go with Hopkins' Trans-Oceanic Star Specialty co. the coming season.

POUGHKEEPSIE. COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Commencement Exercises of the Poughkeepsie High School were held June 21. Cornell Glee, Banjo and Mandolin Clubs' Concert 21.

UTICA. OPERA HOUSE (H. E. Day, manager): House dark. — ITEM: Manager H. E. Day and his family are summering at Redwood Lake, N. Y.

COBURN. OPERA HOUSE (H. J. Sternberg, manager): Summer Stock co. presented Turned Up June 10 to fair audience; very satisfactory performance.

ROCHESTER. STONE OPERA HOUSE (J. P. E. Clark, manager): The Howard Nichols drew a good and well pleased audience June 18. 304 Broadway was produced for the first time to a fair and enthusiastic audience 21-23. My Friend Who?, A Show of Hands, and 304 Broadway will be presented 25 and 26. Pedro the Idiot, a drama in three acts from the Portuguese of Ricardo, and The Bracelet and the Overcoat, a three-act comedy from the Portuguese of Carvalho, both plays translated by W. A. Whitaker, will be given their first production June 23.

ELmira. LYCEUM THEATRE (Wagner and Reis, managers): Nichols and Howard Summer Stock co. in Moths June 17 and King of Lairs 18 to good business. Two performances a week will be given until the opening of the regular season.

SARATOGA SPRING. THEATRE SARATOGA (Sherlock Sisters, managers): The Bryan, Darley Stock co. will open their Summer season June 29 in Caste and Family Jars. — TOWN HALL (Leonard and Eddy, managers): A grand concert and promenade for benefit of The Sons and Daughters of St. Luke was given 21 before a large and enthusiastic audience; S. S. Smith, late of Isham's Oriental America, made a hit with his up-to-date ballads.

MALONE. OPERA HOUSE (H. A. Putnam, manager): Myra Collins co. June 14-19; fair business; good satisfaction. — ITEM: Sherman and Brown's Dramatic co. in tent 14-19 to big business; excellent satisfaction.

NEWBURGH. — ITEM: James R. Waite is having the use of the Academy of Music during the Summer; he is having new scenery painted for his new plays, The Charity Ball, The Wife, Men and Women, Forgiveness, and The Mask of Life. The work is under the personal direction of Lee Stierrett, who has been stage director of the Western co., and is engaged for the coming season. The principal artist is T. A. Follis. — Vera De Nole and Harry Seales, of The When London Sleeps co., are summering at Silver Stream Farm.

MICHIGAN.

ANN ARBOR. TURNER OPERA HOUSE (F. A. Elia, manager): Mr. and Mrs. Fulton in A Money Order June 15 to big business.

LANSING. OPERA HOUSE (U. S. Grant, manager): The Bowers Girl June 17 to small house; performance fine. Coming: Finnigan's Ball 20.

FLINT. STONE'S OPERA HOUSE (Stone and Thayer, managers): Garrick Opera co. June 21-23. Graduation Exercises St. Michael's Parochial School 24. Graduation Exercises High School 25.

OWosso. SALISBURY'S OPERA HOUSE (Halliburton and Brewer, managers): Phantoscope June 18. Nothing booked.

SALT STE. MARIE. SOO OPERA HOUSE (H. F. Grandier, manager): The Frank E. Long co. in repertoire June 2-25 opened with The Last Paradise to a full house.

GRAND HAVEN. OPERA HOUSE (A. E. Andross, manager): The Photograph Comedy co. to good houses June 18, 19; performance good. St. Plunkard 21.

ADRIAN. NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Mackay Opera co. closed a week June 16, giving excellent satisfaction. This closed the season here.

MINNESOTA.

DULUTH. THE LYCEUM (L. N. Scott, manager): The New York Stock co. opens the Summer season June 20 at the Pavilion in The Orphans.

FARIBAULT. OPERA HOUSE (Jack Hoefler, manager): Coming: Ida Fuller Vandevilles play returns date 3. Van Dyke and Eaton co. 18 and week. — ITEM: The management of the Opera House has been assumed by Jack Hoefler, manager of the theatre at Mankato, Waseca, Mason City, Iowa, and Charles City, Iowa. Mr. Hoefler will open the season here with Robert Downing in The Gladiator.

MANKATO. THEATRE (Jack Hoefler, manager): Cook's Vitascope June 21-23 to good business. University Glee Club June 20. Van Dyke and Eaton co. in repertoire 5 and week. — ITEM: The Mankato B. P. O. E. will send 100 uniformed members with a brass band of thirty-six pieces to the Grand Lodge.

MISSOURI.

WARRENSBURG. PERTLE SPRINGS CASINO (J. H. Christopher, proprietor and manager): Pertle Springs Stock co. to good business; Gusie Johnson made a great hit 15 by her interpretation of Lady Isabel in East Lynne. — ITEM: Missouri State Music Teachers' Association gave six concerts 18-19 to fair business.

MONTANA.

BOZEMAN. OPERA HOUSE (W. W. Livingston, manager): Yale's Twelve Temptations June 18 to good business.

MUSKOGEE. UNION OPERA HOUSE (John Maguire, manager): Thomas H. Yale's The Twelve Temptations June 25.

BILLINGS. OPERA HOUSE (A. L. Babcock, manager): Charles H. Yale's Greater Twelve Temptations June 15 to a large and well pleased audience. Coming: Augusta Ostrum-Bonard, under the auspices of the Billings Band 21.

NEBRASKA.

KEARNEY. OPERA HOUSE (R. L. Napper, manager): Coming: Oris Ober co. 28-3.

NEW HAMPSHIRE.

CLAREMONT. OPERA HOUSE (Oscar B. Rand, manager): This new theatre was formally opened June 22 to a large audience, including the Governor and staff, by the A. Q. Scammon co. in The Burglar; performance excellent; receipts, \$650.

NEW YORK.

ALBANY. LELAND OPERA HOUSE (C. H. Smith, manager): The Dickie Deloro co. opened its second and closing week to good business June 21. The curtain raiser was On an Island, followed by Sidney Grundy's three-act comedy The Snowball. During the week the bill will be changed to All that Glitters is Not Gold, and Arabian Nights will be given at the final performance 25. The specialties included Edna Ang, who gave a very clever impersonation of Anna Held, and J. K. Emmet, who, assisted by Floie and Baby Sinnott, appeared in a pretty one-act comedy, Bubbles. Beginning 28, a vaudeville co., including Richard Harlow, Mark Murphy, and Raymon Moore. — ITEM: The city is flooded with posters and lithographs announcing the coming of Buffalo Bill July 28.

ROCHESTER. LYCEUM THEATRE (A. E. Wolf, manager): Dorothy and Falka were presented by the

George Jackson, stage-manager of A Railroad Ticket, is at his home for the Summer. — John Vogel is organizing a genuine black show for next season. — Lee Boda has returned from a business trip to Indianapolis and New York. — Bert Cosmala, stage manager of the High Street Theatre, is issuing a clever souvenir of the team-bull club.

AKRON. LAKESIDE CASINO: Vandeville June 21-25, consisting of The Randalles, Mary Kennedy, The States, Len Rand, and Sude Vine.

TOLEDO. VALENTINE THEATRE (L. M. Boda, manager): The Veriscope pictures of the Corbett-Fitzsimmons contest drew large and well pleased houses June 21-24. — CASINO (Frank Burt, manager): The bill for the week closing 25 included Al. H. Wilson, Diana, Bloom and Cooper, Fannie Bloodgood, Zerella Family, Murphy and Mack, Swan and Bonhard, Alex and Milla Alexia.

ELYRIA. OPERA HOUSE (W. H. Park, manager): House closed for season.

PENNSYLVANIA.

VOEG. OPERA HOUSE (R. C. Penta, manager): Powell, magician, with the kinetoscope, gave pleasing entertainments June 17-19; business ordinary. The house is now closed for the Summer. Extensive improvements are already under way. — HIGH LAND PARK AUDITORIUM (Street Railway Co., managers): Carlin and Clark's Minstrels 14-19 drew good business; clever performances. The old favorite, Low Simmons, with his minstrel combination, opened 21 for the week; performance good and built new on a par. — Non Family 23-3. Kane Opera co. 6.

WILLIAMSPORT. VALLANOST PARK: Stanley's Lilliputians June 14-19 in Pinafire and Cinderella to fair and pleased audiences.

CORRY. WEEKS' THEATRE (F. L. Weeks, manager): Sevengala, the hypnotist, packed the house week of June 14.

CARONDALE. GRAND OPERA HOUSE (Daniel P. Byrne, manager): A Congressman from Texas was produced by local talent under the direction of Harry B. Gross June 17 to the capacity of the house. High School Commencement June 21. St. Rose Convent Commencement 23. — ITEM: The management of the Grand made many improvements since the house closed last May. The lobby has been painted and redecorated, and the interior has been beautified.

FREEHOLD. GRAND OPERA HOUSE (D. J. Boyle, manager): A very clever entertainment by the pupils of St. Patrick's Parochial School to S. R. O. June 23-24.

LANCASTER. CONNETOGA PARK THEATRE (Street Railway Co., managers): The Kane Opera co. are pleasing fair audiences in Boccaccio June 21-23. — ITEM: The bill this week includes the Norwood Brothers, Yetta Peters, Claudia West, Tyrone-Boyd Swainston, the Darralls, and Russell. Odell and Russell. — ITEM: T. J. Boyle, owner of the Vendome and Grand, left 20 for New York. — George T. Kiley has been appointed advertising agent for the Trocadero. — Nashville is now entertaining 100,000 visitors.

READING. CARBONIA PARK PAVILION (Frank V. French, manager): Gonzales Comic Opera co. presented Chimes of Normandy June 19-22 and Boccaccio 23-25; both operas were well produced and attracted good audiences.

DU BOIS. FULLER'S OPERA HOUSE (J. A. Bessel, manager): Solon Shingle June 17 to S. R. O. and best of satisfaction; co. strong.

RHODE ISLAND.

WESTERLY. BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Coming: Whittier's Comedians in repertoire 23-3. — ITEM: Otto Yaeger, slide trombone soloist, of this city, has signed with Primrose and West's Minstrels.

PAWTUCKET. OPERA HOUSE (Abe Spitz, manager): Fey Comedy co. in Tris, or Beyond the Rockies, June 17-19 to light business.

TENNESSEE.

NASHVILLE. GRAND OPERA HOUSE (H. F. Seymour, manager): The bill week beginning June 21 included Ada Sweeney, Jack Mahoney, Gus Slingerland, Mlle. St. Ormond, and the Davenport Sisters; fair houses. — THE TROCADERO (Ed. Russell, manager): The bill this week includes the Norwood Brothers, Yetta Peters, Claudia West, Tyrone-Boyd Swainston, the Darralls, and Russell. Odell and Russell. — ITEM: T. J. Boyle, owner of the Vendome and Grand, left 20 for New York. — George T. Kiley has been appointed advertising agent for the Trocadero. — Nashville is now entertaining 100,000 visitors.

MEMPHIS. EAST END PARK (Charles T. Taylor, manager): The eighth week of the Summer season opened June 20 to fine business with Frank Hays, Irish comedian; Conittio and Antonio Marthos; Spanish dancers; Morris Manley, comedian; Ester Wallace, Oscar P. Simon, and George Randy, song and dance artists.

TEXAS.

WACO. AUDITORIUM (James M. Drake, manager): Simon Comedy co. closed a successful three weeks' engagement June 19, and gave the best of satisfaction. The Colonel, Nannette, and Wild Oats were given, and drew good business; the entire co. is good. Coming: The Columbia Opera co. 28. — ITEM: Oscar P. Simon and Ester Wallace left the Simon Comedy co. here 18 and went to Memphis, Tenn.

UTAH.

SALT LAKE CITY. SALT LAKE THEATRE (C. S. Burton, manager): Daniel Frohman's co. presented Prisoner of Zenda June 14. The First Gentleman of Europe 15, and The Mayflower 16 to good business; Mary Mannering, Elizabeth Tyree, and Mand Odell were each charming in their respective roles, and received much attention; Charles Walcott, James Hackett, and Mr. Morgan made individual hits; the three performances were a great treat. — ITEM: The Grand is to be remodeled, and will open in September under the management of H. F. McGarvie. — Wright Huntington is making up a co. to play a Summer season in Butte, Mont. Helen Henry is in the city to join it. — Howard Kyle is working up his project of giving an open air performance of As You Like It during the Mormon Jubilee.

VERMONT.

ST. JOHNSBURY. HOWE OPERA HOUSE (C. M. Howe, manager): Zephra 69 by local talent.

VIRGINIA.

STAUNTON. OPERA HOUSE (W. L. Olevier, manager): House dark. — COLUMBIAN HALL (Charles E. Haines, manager): Edison's Vitascope 18-19 to small business.

WISCONSIN.

EAU CLAIRE. GRAND OPERA HOUSE (O. F. Burlingame, manager): Redmond Dramatic co. at popular prices June 21-23; business good.

LA CROSSE. THEATRE (J. Stradilpha, manager): Slater and Martin's Uncle Tom's Cabin co. June 23.

— ITEM: Manager Stradilpha has returned from Chicago and the East on a business and pleasure trip.

WAUSAU. ALEXANDER OPERA HOUSE (C. S. Cone, manager): Renfrow's Musical Comedy co. June 23-27.

FOND DU LAC. CHESTNUT OPERA HOUSE (P. B. Haber, manager): Elfr's Minstrels June 16 by the members of Fond du Lac Lodge, No. 57, to packed house; satisfactory entertainment. McGilveys 21-25.

RACINE. BELLE CITY OPERA HOUSE (J. R. Johnson, acting manager): Charity Kirmia, Jack and the Bonnet, 18, 19 under direction of Professor A. B. Hills and Franklin Werner, assisted by local talent, was liberally patronized, and proved a very pleasing entertainment.

MADISON. FULLER OPERA HOUSE (Edward M. Fuller, manager): Local talent June 23 in The Fire Alarm and Mr. Bob. — ITEM: Bertha Waltinger, late prima donna of the Mandarin co., is at her home in this city. She is the only active professional Madisonean chain, and has a host of admiring friends here.

BABCOCK. THE GRAND (F. E. Shultz, manager): Slater and Martin's Uncle Tom's Cabin co. June 23.

WAUKESHA. CASINO (L. S. Oviatt, manager): Santanelli June 19-23; business poor. Coming: Slater and Martin's Uncle Tom's Cabin co. 23, 25.

STEVENS POINT. NEW GRAND OPERA HOUSE (J. A. Ennot, manager): The Gilneys played to packed houses June 14-19; performances very satisfactory. The Fontana 24. Renfrow's Pathfinders 25-3.

GREEN BAY. TURNER'S OPERA HOUSE (J. H. Nevins, manager): Coming: Slater and Martin's Uncle Tom's Cabin co. 10. — ITEM: The Park Pavilion will open its Summer season June 23, under the management of E. E. Bessie, with the following people: Grace Gilmore, soprano, the Mullicy Trio, Fred Woodruff, the Arkansas entertainer; Harry C. Prentiss Trio, the Daltons, J. S. and Thomas.

WYOMING.

LARAMIE. OPERA HOUSE (H. E. Root, manager): Coming: Senter Payton Comedy co. June 23-3.

CANADA.

ST. JOHN. OPERA HOUSE (A. O. Skinner, manager): Ethel Tucker co., in Mr. Potter of Texas, Queens, Sea of Ice, Escaped from Sing Sing, The Governors, An Unequal Match, June 15-19 to big business; co. opened second week of engagement 21 in A Legal Wrong to a big audience.

WINNIPEG. GRAND OPERA HOUSE (Seach and Sharp, managers): Nashville Students June 14, 15 drew fair houses.

MONTREAL. QUEEN'S THEATRE (Spartow and Jacobs, managers): The Waite Opera co. opened the second week of their season June 21 with The Two Vagabonds, and gave a fair performance; between the acts specialties were introduced. — THEATRE ROYAL (Spartow and Jacobs, managers): The Black Crook Burlesque co. continues to play to full average business week of 21; changes are made each week in the specialties. London Belles 28-1. — THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. produced A Social Highwayman 21 to excellent business, and gave a good performance. Willis P. Sweetnam headed the vaudeville bill, and kept the audience in a roar with his funny monologue and songs. Dolly Theobald-Marshall and Nelson and Nellie Seymour were also well received.

— ITEM: The Francs closes a successful season 23-3 with The Planter's Wife. — A benefit will be tendered to Beryl Hope 3. Mrs. Hope and W. H. Wright leave for England the week after to enjoy a well earned rest. — The talented young entertainer and actor, Walton Townsend, will shortly commence a tour of the Canadian Summer resorts, under the management of Charley Sullivan.

TORONTO. GRAND OPERA HOUSE (O. B. Shepard, manager): When George the Third Was King was presented by local talent June 17-19 to fair business. — BIJOU THEATRE (H. A. Lamkin, manager): Grand Jubilee Garden Party, introducing songs and dances, Johnson and Newton, Zingard and Edwards, Al Leach and Tom Whyte, and the Motograph, to fair business 21-23. — ISLAND BOOZ-GARDEN (Rich and Ramsey, proprietors): The bill 21-23 is a good one, and includes the Four Troubadours, Annie Russell, and Rich and Ramsey.

OTTAWA. VICTORIA PARK AUDITORIUM (William Hutchison, manager): Curtis and Gordon, Allyn and Linger, Gilbert and Goldie, Phyllis Allen, Francesca Bedding and Hugh Stanton June 21-23; performance excellent; large audiences.

LONDON. PARK THEATRE (A. E. Boote, manager): Emory and Marlowe, comedy sketch team; Sadie Hart, dancer; Chapelle Sisters, song and dance, and Charles Mack and Dolly Armour comprise the bill for June 21-23 to fair business and general satisfaction; the Chapelle Sisters' act met with special favor.

MONCTON. OPERA HOUSE (W. Lutz and Co., managers): Rice's Comedians June 21-23 to very poor business.

ARENA.

FREEHOLD, PA. Welch Brothers' Circus June 23 to big business.

OWOSSO, MICH. Hummel, Hamilton and Sells' Circus showed here June 12 to large crowds.

HORNELLVILLE, N. Y. — Bob Hunting's Circus drew good crowds to the Exposition Grounds June 18, 19.

POUGHKEEPSIE, N. Y. — Robinson's and Franklin Brothers' Circus exhibits here June 23.

NEW ALBANY, IND. — Colonel G. W. Hall's Circus drew good business 18, 19. The performance gave satisfaction.

JOLIET, ILL. — Hummel, Hamilton and Sells' Circus did good business June 19.

ST. JOHNSBURY, VT. — Ward's Great London Shows exhibited here June 21 to small business.

ASHLAND, PA. — Wallace Circus will be here 7.

AKRON, O. — The Hunting New Railroad Shows are booked for 9 and 10.

DIXON, ILL. — Gillett and Judges' Show 18-19 to fair business. Coming: Hummel and Hamilton's Circus 21.

ELYRIA, O. — La Pearl's Circus June 22 gave two good performances to splendid business. The Japs were very good. Norton and Jones comes 5, and John Robinson and Franklin Brothers' Combined Show 9.

NASHUA, N. H. — Noah's Ark, a trained wild animal show, June 21-23 to crowded tents.

RACINE, WIS. — Howe's London Circus spread their canvas here June 21, 22.

NORWICH, CONN. — Sells Brothers' and Forepaugh Circus exhibited here June 19 to a packed tent afternoon and a fair audience at night. No better circus

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performance was ever seen in Norwich. The trained animals were particularly fine, and the whole show was of a very high order of merit.
POCATELLO, IDAHO.—Walter L. Main's Circus showed here June 18 to good business.
CHATHAM, CANADA.—Buffalo Bill's Wild West Show appears 12.
MIDDLETOWN, CONN.—Forepaugh and Sells Brothers' Circus comes 6.
TORONTO, CANADA.—Buffalo Bill's Wild West Show appears 5, 6.
CROOKSTON, MINN.—Coming: Lemen Brothers' Circus 7.
STAUNTON, VA.—Harris Nickel Plates Shows to capacity of tents. The show was up to date, and proved entirely satisfactory.
BOSTON, MASS.—The Adam Forepaugh and Sells Brothers' Combined Shows opened for a week June 21 to tremendous business.
YORK, PA.—Wallace Shows June 23.
HAGERSTOWN, MD.—The Wallace Circus gave two performances to large crowds June 22.
GRAFTON, N. D.—Coming: Lemen Brothers' Circus 4.
GALLIPOLIS, O.—McCormick's Circus will be here June 26.
SALT LAKE CITY, UTAH.—Walter Main's Circus gave four performances June 15, 16 to immense business. This is the best low-priced show ever seen here.
QUEBEC, CANADA.—Buffalo Bill's Wild West Show appears June 25, 26.
DUBUQUE, IA.—Coming: Hummel-Hamilton Three Ring Circus June 29.
BANGOR, ME.—Leon Washburn Circus is billed here for June 30.
BOISE CITY, IDAHO.—Walter L. Main's Circus gave two splendid performances to good business June 21. They are all very clever performers.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCANTARA STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.
AGNES CARLTON PHILLIPS (Alphonso Phillips, mgr.): Paducah, Ky., May 2—definite.
BOSTON COMEDY (H. Price Webster, mgr.): Covington, La., June 28—30, Richmond July 1-3, Danville 5-10.
CAMPBELL SQUARE THEATRE COMEDY (Tony Cummings, mgr.): Boston, Mass., May 31—definite.
CROWELL-EMERY-MARSH (Ellsworth, Me., June 28—July 3, Old Town 5-10, Bucksport 12-17.
CURRAN-MILTON (Edward Curran, mgr.): Austin, Tex., June 28—July 18.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York City Dec. 2—definite.
EUGENE BLAIR (Minneapolis, Minn., June 14—definite.
FRAWLEY STOCK (San Francisco, Cal., June 7—definite.
GIPFEN-NEILL STOCK (St. Paul, Minn., May 17—definite.
GRACE HESLER (Worthington, Minn., June 28—July 3.
GOSWELL COMIC OPERA (Frank V. French, mgr.): Reading, Pa., May 29—Sept. 11.
HARRY LA MAR (Marion, Mass., June 29, Wareham 30, Buzzard's Bay July 1, Falmouth 2, Woods Hole 3, Nantucket 5.
J. W. GORMAN (Fitchburg, Mass., June 28—July 3, Concord, N. H., 5-10.
LYCEUM STOCK (Dan Frohman, mgr.): San Francisco, Cal.—indefinite.
MADISON SQUARE COMEDY (Hutchinson, Kan., June 29—July 3.
MILES IDEAL STOCK (Woodstock, Me., June 28—July 3.
MARKS BROS. (Port Arthur, Ont., June 21—July 3.
NEVER AGAIN (Chas. Frohman, mgr.): Chicago, Ill., June 7—definite.
REDMOND DRAMATIC (Eau Claire, Wis., June 24—July 3.
SHANNON COMEDY (Harry Shannon, mgr.): Whitehall, N. Y., June 28—July 3.
SHERMAN-BROWN (Lake Placid, N. Y., June 28—30, Au Sable Forks July 1-3, Keeseville 5-12.
THE PAGE (Oberdeen, N. Y., June 28—July 3.
THE GIBBONS (La Crosse, Wis., June 28—July 3.
UNCLE TOM'S CABIN (Satter and Martin, mgrs.): Appleton, Wis., July 1, Oshkosh 2, Fond Du Lac 3, Sheboygan 5, Two Rivers 6, Manitowish 7, New London 8, Green Bay 10.
WALKING DELEGATE (Boston, Mass., May 31—definite.
WARNER COMEDY (Rock Rapids, Ia., June 28—30, Turverne, Minn., July 1-3.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (Kokuk, Ia., June 21—July 3.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., April 19—definite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Baltimore, Md., April 26—definite.
DE WOLF HORREN (B. D. Stevens, mgr.): Manhattan Beach, N. Y., June 28—July 3.
EMPIRE OPERA (Syracuse, N. Y., June 21—definite.
GIRL FROM PARIS (E. E. Rice, mgr.): New York City—definite.
IRVING BAND (Nashville, Tenn., June 21—definite.
JOHN W. ISHAM'S ORIENTAL AMERICA (En route through Scotland.

KANE OPERA (No. 1): Lancaster, Pa., June 28—definite.
KANE OPERA (No. 2): York, Pa., June 28—definite.
LILLIPUTIAN (San Francisco, Cal., June 14—definite.
MACKAY OPERA (Terre Haute, Ind., June 28—July 4, Cincinnati, O., 6—definite.
MARIE BELL OPERA (John Curt, mgr.): Lake Harriet, Minneapolis, Minn., June 21—September 1.
ROUND OF PLEASURE (New York City—definite.
SOUSA'S BAND (Manhattan Beach, N. Y., June 19—definite.
WHIRL OF THE TOWN (New York City May 31—definite.
WILBUR OPERA (Maud Daniel, mgr.): Seattle, Wash., June 21—July 3.
WILBUR-KIRWIN OPERA (Buffalo, N. Y., June 21—definite.
WAITE COMIC OPERA (Montreal, Can., June 21—definite.

VAUDEVILLE.

COLORADO SPORTS (Philadelphia, Pa., June 28—July 3.
JOHN W. ISHAM'S OCTOROONS (New York City, June 14—definite.

CIRCUSES.

BARNUM AND BAILEY (Sheboygan, Wis., June 29, Manitowish 30, Appleton July 1, Green Bay 2, Menominee, Mich., 3.
BUFFALO BILL (Ottawa, Can., June 29, Brockville 30, Kingston July 1, Belleville 2, Peterboro 3.
COLORADO CHARLEY'S WILD WEST (Solomon Lake, Md., July 1, 2, St. Leonard 3.
FOREPAUGH AND SELLS BROS. (Fall River, Mass., June 29, Newport, R. I., June 30, New Bedford, Mass., July 1, Brockton 2, Wrentham, R. I., 3, Hartford, Conn., 5, Middletown 6, Meriden 7, New Britain 8, Waterbury 9, Danbury 10, Rutland, Vt., 19.
GREAT AMERICAN (Crescent, Neb., June 29, Dorchester 30, Friend 31, Exeter July 1, York 3.
HOWE'S LONDON SHOWS (Milwaukee, Wis., June 18—definite.
LA PEARL (Plymouth, Ind., June 30, Rochester July 1, Peru 2, Kokomo 3.
M. L. CLARK (Columbia, Ky., June 29, Greensburg 30, Cambellville July 1, Liberty 2, Yosemite 3.
OLYMPIC (Duncansville, Pa., June 29.
RINGLING BROTHERS (Yankton, S. D., June 28, Sioux Falls 29, Worthington, Minn., 30.
SHERBROOK (Manistique, Mich., June 30, Escanaba July 1, Rapid River 2, Gladstone 3.
WALTER L. MAIN (Colfax, Wash., July 1, Wallace 2, Spokane 3.
WALLACE (York, Pa., June 29, Hanover 30, Chambersburg 31, Pine Grove July 1, Norristown 2, Atlantic City, N. J., 3, Doylestown, Pa., 5.
W. C. CLARK (Jackson, Ky., June 29, Campston July 1, Frenchburg 3.
WELCH BROS. (Easton, Pa., June 28—30, Allentown July 1-3.
WASHBURN (Skowhegan, Me., June 29, Belfast 30, Bangor 31, Oldtown July 1, Lincoln 2, Calais 3.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS (Marlboro, Mass., June 29, Keene, N. H., 30—July 1, Winchester 2, Hillsdale 3, 4.
GENTRY'S DOGS AND PONIES (Ottawa, Can., June 29—July 3.
GUS LANBIGGER (Sioux City, Ia., June 28—July 3.
HARRIS NICKEL PLATE SHOW (Norfolk, Va., June 29, 30, Lynchburg July 1, Roanoke 2.
PAWNER BILL'S WILD WEST (Baltimore, Md., June 21—definite.
SANTARELLI (Sam Myers, mgr.): Sheboygan, Wis., June 28—July 3, Manistee, Mich., 5-7, Ludington 8-10, Traverse City 12-17.

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DUMAS AND DUSE.

In the *Revue de Paris* for June there appears an article on Madame Duse from the pen of Count Joseph Primoli, an old friend of the Italian actress and also an intimate of the late Alexandre Dumas.

Count Primoli has little literary skill, and his rambling paper prefacing Duse's Paris debut is valuable for two reasons only: first, because it sheds light upon the personality of this reticent artist, and, second, because it makes public a correspondence concerning her between the author and Dumas. It is a pity that Count Primoli is not the match in epistolary ability of the renowned French dramatist, but despite his

cult to find the teachings of any school or of any system of acting.

It was at Turin in 1881. Eleanora Duse had just gone through a cruel year of physical and moral trials which kept her away from the stage. Cesare Rossi, trusting in her nervous intensity, that recent emotions had brought into play, and seeing that she was undecided as to her future plans, offered to keep her to play the big leading parts. Still under the spell of her sorrows she accepted, and signed her engagement as *prima donna*, she told me, as a man signs a bill he knows he will not be able to meet and that he will pay by committing suicide.

Well, the old actor was not mistaken. Art brought her back to life. She was consecrated a great artist in one night.

She became what she is without training, without traditions, by a simple throbbing of her

Dumas to Primoli.

PARIS, October 11, 1884.

I shall be back in Paris either Wednesday or Thursday. I hope even sooner, if the play is finished, as I believe it will be at the time this letter reaches you. The piece is in four acts instead of three, and the part of the woman seems to me well suited to Duse. Write me about her. I embrace you and resume my work.

ALEXANDRE DUMAS.

Primoli to Dumas.

ROME, January 4, 1885.

Last night Duse came to my house, and I read Denise to her. I regretted your absence, because the various emotions she experienced would have amused, interested, and moved you. You can well understand how her heart was beating. The first act, transporting her to the home of those honest people, charmed her; but she was waiting for her part. The second interested her, but—she was still waiting. She said nothing, but I understood what she felt: a great admiration for the play but regret to see Denise kept in the wings. As Denise was not appearing, she was thinking of playing Madame de Thauzette, then Marthe. I saw the time coming when she would have wished to play Andre. She did not know whether to cry or to laugh about the great part which was not materializing.

But then came the confession scene—the scene upon which the whole piece hinges—one of the most beautiful scenes you have ever written. I was sure of its effect. She remained breathless: her color changed; from her staring eyes tears fell on her cheeks. She got up suddenly at the life-like details about the dead child. She bit her handkerchief, and was compelled to hear the end of the speech behind a screen.

Then she understood the purity of Denise's nature—chaste, proud, sweet, silent, beneath her impassive mask one must feel the secret which gnaws at her heart until it ends by escaping from her. She never smiles, neither does she cry; sometimes she sings, but her singing is so sad that though her eyes remain dry, all who hear her weep. This great and beautiful vision appeared to her as "La Pudeur" of the Vatican—for a second raising and tearing into shreds all the veils that cover her, showing her naked heart to the man she loves, and then hiding herself forever with the bride's or the nun's veil, a happy or a resigned woman—it matters little—to re-enter the shadows and silence.

Perhaps it is the first time that common sense is shown to us in a young woman of such penetrating charm. It is true that love, sorrow, abandon, death, have aged that charming head. The crushed heart is on the eve of beating again under the influence of a new, beneficent love, but it does not feel the right to love, and it remains silent forever. You ought to have heard with what deep-felt enthusiasm Duse evoked the exquisite figure of Denise! One would have said that she herself was the heroine. She dreamed of creating, without even learning the

your own. I could not express myself or express thanks now. I do not want to re-read it, as I do not wish to tear up what I wrote. Thanks to you, dear friend, how the ambient air of Denise purifies!

ELEANORA.

I also translate the letter Duse wrote you, knowing that all that is sincere interests you. Note how the writing is altered when she writes of the dead child—by that you will see with what feeling she will give Denise's confession.

Dumas to Primoli.

I was moved to tears by your and Duse's letters. I am very happy to be able to cause her such emotion, to give her such a sorrowful joy, and to furnish her a new opportunity of success. Give her the note I inclose. Our rehearsals progress well. The production will take place the 19th at the latest. I made a few cuts—twenty lines in all—here and there. I will send you these in two or three days. To day I have only time to embrace you and to write you these few words.

ALEXANDRE DUMAS.

Dumas to Primoli.

MARLY LE ROY, Jan. 27, 1885.

This morning I had a copy of Denise, published to-day, sent to you. The copy is absolutely identical with the stage version. You will see that both the cuts and modifications are insignificant. After the dress rehearsal in the first act the lines of Clarisse, "Oh, the handsome fellow!" were cut; it had a bad effect, as the young actress spoke it with too much emphasis. We also cut Madame de Thauzette's "Thou dost not want it," ending her tirade. This was replaced by "It cannot be." The *tutoiement* was deemed too forcible. But one of these days it will be restored, as it is the right word at the end.

The success is enormous. The maximum is reached nightly, and 60,000 francs of seats have been bought in advance. This, however, does not prevent the discussions in the Ponteferrand drawing-room to continue. It seems to these pious people that I have never written anything as immoral as to have set down as a principle that a woman, after having committed a sin, which is quite natural if she is poor, a sin always well hidden if she is rich, was worth something better than to be thrown into the streets or locked into a convent. I regret that you were not there. There were two moments after the curtain calls of the third and last act when no heads could be seen in the auditorium, nothing but clapping hands.

ALEXANDRE DUMAS.

Primoli to Dumas.

ROME, GOOD FRIDAY.

I was waiting to answer your letter for the letter Duse wished to write you and send through my intermediary. But she could not make up her mind to write because she could not find words to express her gratitude; besides her continuous work has absorbed her and her weak physical state has grown worse. Theodora brought her the last stroke. After the



ALEXANDRE DUMAS.

fallings in this respect the letters are decidedly interesting. The publication of these letters, by the way, drew forth a protest from the legal adviser of the Dumas family, who called attention to the fact that the playwright left directions in his will forbidding the publication of any posthumous writings. Count Primoli in extenuation pleaded ignorance of this behest.

The Count prefaces his article with a reference to Duse's well-known antipathy to lifting the curtain upon her purely domestic affairs. He tells how a manager once, to satisfy the public's curiosity, invented a story that Duse was a wealthy *châtelaine*, who went on the stage because she had nothing to do. That was the only attempt at a biography which really made her laugh. She has always hidden her private life with jealous care. "Of what use is it," she says, "to show the wires that work the marionette?"

The Mirror has selected from the correspondence of Dumas and the Count the following letters relating to plays of the former with which Duse has become identified:

Alexandre Dumas to Count Primoli.

PARIS, January, 1881.

The first night of *The Princess of Bagdad* was tempestuous. All the people that dislike my paradoxes (as they call my plain speaking) were there. They could not stomach this Princess who, like a true king's daughter, valiantly went to the front, slept on a conquered position that very night, and in two days' time became mistress of the battlefield. Every evening the curtain is raised on receipts of 7,500 francs. There are always fifteen houses sold in advance, and a number of persons declare that it is the author's best work. Such is Paris. In reality, the simple minded and sincere public has been greatly astonished. It is a change from custom; the public feels oppressed and anxious without being able to tell the cause of this. The public is vanquished by the play rather than attracted by it. Persons go to see it with a sort of disturbed curiosity, as some men go to beautiful women whom they desire as well as fear.

A friend of Perrin's said the right word of the situation: "I'll come and see this play as often as I can. It irritates, and it attracts me." I believe that in foreign lands—especially in your country—it will be better understood from the start. Foreigners are less ignorant and less exclusive than we are.

Croisette was absolutely admirable. By temperament she is the character of Lionnette. I think that you ought to find in some beautiful, passionate Italian woman the double of our Parisienne, the part needing above all things a certain individuality and temperament.

ALEXANDRE DUMAS.

Primoli to Dumas.

ROME, —, 188—.

You ask, my dear maître, how was revealed this talent, so full of genius, in which it is diff-

heart. She has studied herself only, and has transferred her own life into her parts. She has known how to take advantage of what she lacked, but she has replaced art by truth. She cannot remember what she has not been taught, but she does remember what she has suffered. Her talent has been created thus out of her own flesh and blood; it has been nourished by the misery of her childhood and the trials of her youth.

As an insurmountable reserve stops all confidences about her private life, she compensates herself on the stage and unburdens her heart, which would break were it not for this safety valve. She loves, above all, your roles, because she finds in them the medium of this compensation. This is the reason for her worship for you.

You must hear her hurl contempt inspired by the unfaithful lover; to overwhelm him more completely she finds in her wounded and still quivering heart the echo of the tender words exchanged in times past. She has but to remember pity, anger, vengeance, pardon, and sacrifice—she has felt them all.

It is Lydie's pouch / aroused by the cynicism of the lover bored by her honesty; it is the indignation of Severine, betrayed by her husband; it is the lassitude of Sylvanie, with whom everybody is in love—"Why do they love me like that?" it is the love of Marguerite and the dream of death in Armand's arms; it is Suzanne's persevering will to conquer her place; it is the confession of Jeanne; the shame of Raymonde; the revolt of Lionnette, unjustly suspected—in short, it is the case of the majority of unhappy women condemned yet excusable.

In every line she feels her feelings; she is born again. Of course, the events are not those which wrecked her life, but they are the feelings she might have had.

What does she care for the conventions of the stage? She does not know them. Thus she has felt, and thus she will speak. Everything is upset, turned over, unexpected; we shiver, we shed tears with her and we break out into applause.

Dumas to Primoli.

You were wrong last year not to have sent me the long letter I have just read with the greatest interest and the greatest emotion. By it I would have even better understood this very interesting woman, and would have shown myself more affectionate when I had occasion to write her. Yet your narrative only contains those commonplace adventures proper to all women in the circumstances of this one. These suddenly assume another aspect when talent and fame are grafted upon them by the force of a superior nature. To those who ask why God created sorrow, we could answer that sorrow is sometimes necessary to Him to create genius. So much the worse for those imbeciles who cannot take advantage of their sorrows as others do.

Will she come to Paris during her vacation? Tell her to let me know. As soon as I know that she has come, I will go to see her. She does not speak French, and I do not speak Italian, but I am sure we shall understand each other perfectly.

ALEXANDRE DUMAS.



ELEANORA DUSE.

lines, this ideal and loving creature—she imagined to have known, whose life it seemed to her she had lived.

This is what I received this morning; it is scarcely 9, and the reading of the play was prolonged until 3 in the morning. I am translating:

"Since last evening I have retained in my ears and heart the melody and perfume of Denise. I see her turn and turn, vague, indefinite, full of sorrow and full of hope. I do not know. Last evening after you left I wrote two lines to M. Dumas. I do not dare and do not want to re-read them. It is not a letter, nor is it an expression of gratitude. When I will be calmer I will write both. In the meantime, as with us women the first impulse should always be followed, would you be good enough to address the note I send you with a few words of

first night a whole act had to be cut; after the second night the play was taken off. One must needs have Sarah Bernhardt's energy to be able to stand such overwork. Duse took to bed, and only got up to leave for South America, from where she will come back, maybe. On the eve of her departure she wished to give Denise once more. It was a triumph from start to finish.

If a reproach must be formulated on the interpretation she gives to your last creation, then I ought to say that she has identified herself too much with the part. It was not Denise any longer, but herself. In the famous confession scene it was her own child she was mourning, and her prolonged sob, the tears she could not stop, might have tired the public had it not been carried away. Every evening she arouses great applause by the "No" she answers to Andre when he asks her whether she still loves

"THE HAPPY THOUGHT"

It settles an Old and Vexed Question. The Disposal of the Theatre Hat without the Aid of Courts or Legislation.

Theatre hat support with a telescope knob to pull out when in use and to rest flat against the back of seats when not in use, thus obviating any obstruction, also has a movable mirror for ladies to adjust their hats after the performance, without delay or difficulty.



Theatre hat support can be used for hats, wraps, opera glass bags, pocket books, umbrellas, etc. If you have no cord on your hat or wrap, use hat pin as shown in cut.



To be adjusted to back of chair by two screws, without injury or disfigurement of chair. Theatre hat support to be made of brass or steel, with heavy nickel or enamel to correspond with color of chair.

Thomas W. Miner has offices in the Knickerbocker Theatre Building where the "Hat Support" can be seen.

Occasion makes the man—or woman—and in this instance the woman made the machine. A simple and unobtrusive-looking affair it is. Only a small steel frame, with a round mirror about two inches and a half in diameter, set forward so as to form a hook, but with a great task to accomplish, that of settling an old, vexed question. The objectionable jibes, threats and even legislation by turns, its career seems to be nearing a triumphant culmination, for the inventors are now at work devising a means by which it may be permitted to live on forever.

The cut gives the idea of the design, which is simply that of a round hook with a mirror in its face. This is fastened by screws on to the back of the theatre chair, at such an angle that when seated the woman in the chair behind will see the reflection of her own features.

The fine point of the invention is the peculiar slope of the mirror, which makes it fit all the different purposes for which it is to be used. A hat or bonnet is easily attached by means of a hat pin or a ribbon fastened to the crown. A man's felt hat is made secure by the binding, and the rolling brim of a silk hat will fit snugly over the glass and be equally safe and much more convenient than when stored away under the seat as at present.—*New York Daily Tribune*, Tuesday, June 15, 1897.

The accompanying pictures represent a long felt want. As can be seen, it is an arrangement for the back of theatre chairs that will hold a hat, cape and pocket book. The centre piece contains a mirror that can be adjusted to any angle. This neat and simple device has been invented and patented by Mrs. H. G. Cozzino, a patron of the opera and also of the theatre. She holds a prominent position in the literary world, and her invention is due to a desire of giving comfort to the theatre-goer rather than with a desire of gain.

Now that the "Theatre Hat" has become such a topic of comment throughout the country this little device will be greeted with joy, not only by the ladies but the gentlemen, who in the past have constantly growled over the "high hat" nuisance.—*The Sunday Telegraph*, June 13, 1897.

ADDRESS ALL COMMUNICATIONS TO

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THOS. W. MINER, MANAGER.

Rooms 502-3 Knickerbocker Building.

Patented June 1, 1897, by H. G. Cozzino.

Fernand. It was the pouch of La Visité over again. She has invented a supple, velvety, and chaste costume of gray, forming large folds mysteriously half-opened as if they were hiding a secret in their pleats. They fall down straight, moulding her beautiful stature in all its purity, without betraying the form of her body. When she leaves the piano and her figure becomes apparent a murmur goes around, "Here is Denise!" and from the first one feels a secret. This may be at the same time her merit as well as perhaps her fault.

Dumas to Primoli.

PARIS, April 7.

I had just sent your letter when I read in *Le Temps* the claim of an Italian newspaper that I wrote a letter blaming the public of Rome for the failure of Denise in that city. The only information I received about the production was your telegram announcing a great success, with numerous curtain-calls and a triumph for Duse; hence, I did not know that the play failed, and your last letter still keeps me in the dark on that score. Besides, even had I known it, I would not have taken the public of Rome to task this time more than at any other time. I never lay failure to the public or to the artist's doors. I do the best I can; the public does as it pleases, and the earth continues to revolve.

But what I ask of you, and what I authorize you to do, is to deny absolutely that I ever wrote to Italy to any one a letter about Duse and the representations which were given in Rome.

ALEXANDRE DUMAS.

Primoli to Dumas.

ROME, April 12, 1885.

The story of your letter is a first of April joke invented by a newspaper to take in *flagrant délit* its colleagues who systematically robbed it. I will send you this pseudo preface, which did irritate me, as it was not in accordance either with your ideas or habits. But the joker took off his mask and confessed. The run of the play was only interrupted by Duse's health and her departure for America.

Dumas to Primoli.

April 10, 1885.

Your letter afforded me great pleasure. I was so wishful of being amiable to Duse that I feared having been the cause of a non-success for her. I beg to assure you that you and she were the only persons who interested me in the productions of the play in Rome, as I knew that both of you were feeling emotions which I did not experience.

You do not seem to be reassured on Duse's health, and I am very much afraid that this journey to America will prove to be the song of this swan. She will die, and I will not have seen her. Who knows whether it is not a great happiness for an artist like her to die young? What torments and deception life has in store for her! It is well for the bourgeois to live long. They have nothing better to do. All their years are similar, filled with small vulgar joys and small vulgar sorrows of average humanity. But for actresses who cannot create anything without youth and beauty it is better they should disappear early and leave an unaltered remembrance in our people's mind. However, it nevertheless remains that this valiant girl has been one of the causes of Denise's birth. In writing the play I had her foremost in my mind.

ALEXANDRE DUMAS.

The Bradley, Richmond, Ind., booking 1897-98.

PROFESSIONAL WOMAN'S LEAGUE DOINGS.

The feature of the social afternoon of the Professional Woman's League yesterday was the performance on the piano of Rosalie Balmer Smith, who, as a composer and pianist, is one of the representatives of St. Louis musicians at the Music Teachers' Convention now being held in this city. Miss Smith's fine musical attainments are made remarkable by the fact that she is not yet twenty years of age. She plays with great technical mastery of her instrument and with much expression as well. Critics who have heard her prophesy that her career will be a brilliant one. Miss Smith comes from a theatrical family, being the niece of Mrs. Sol Smith and of Mark Smith.

The League is very busy formulating plans for an entertainment on a large scale which it will give about September 1. None of the details of the project have yet been decided upon except the general name of the entertainment. It will be called the Grand Jubilee and Dramatic Pageant of the Professional Woman's League. The purpose is to raise funds for the building of a new club house. It has been decided to reverse the order of exercises of the Social Afternoon of the League, and give the programme first, beginning at 3 o'clock sharp, and following it with the refreshments and social features. At the Literary Afternoon on Tuesday, July 6, Mrs. May Banks Stacey will read a paper on "The Occult Side of Shakespeare," and the next Dramatic Afternoon on July 19 will be in charge of Mrs. Alice Butler.

Two very fine steel engravings of Edwin Forrest were presented to the Professional Woman's League last week by the directors of the Edwin Forrest Home, and have been hung in conspicuous positions on the walls of the assembly rooms. One of the portraits shows the great actor as a handsome and stalwart young man, and the other, a profile view of his wonderfully strong face, shows him in the full maturity of his powers. The pictures were presented to the League through Mrs. Sol Smith. Another fine pictorial acquisition is a large and impressive portrait of Madame Janauschek, the gift of one of the members, Mrs. Ferguson. The picture has been placed between the front windows in the assembly room.

MARY SHAW TO PLAY MARIAN.

There has been much speculation as to who would play Marian in Mrs. Fiske's production of *Tess of the D'Urbervilles* next season, and the engagement of Mary Shaw for the part is accepted as an assurance that this important role will be admirably filled. Mrs. Fiske, in the engagement of Frederic de Belleville and Miss Shaw, indicates her purpose to have next season one of the best companies ever seen in this country in support of a star. It is promised that the engagements yet to be announced by Mrs. Fiske will be in line with those already made.

FRANCIS WILSON.

Upon the first page of this issue of *The Mirror* appears an excellent portrait of Francis Wilson, who needs no word of introduction to American lovers of comic opera, and whose reputation as a star in that line of entertainment is as wide and as broad as is the land itself. Mr. Wilson's is a familiar figure on the Rialto in these days, as he is busily engaged at his New York office in arranging for the next tour of his justly famous comic opera company. Francis Wilson was born at Philadelphia, February 7, 1854, and made his professional debut in the familiar negro farce, *The Virginia Mummy*, with a small Quaker City minstrel organization. He made a hit as a clog dancer, and after several engagements chose as a partner James Mackin, with whom he toured the country, playing a lengthy term in this city with the celebrated Birch, Wambold and Backus' Minstrels. After long traveling he became possessed of ambition to shine in the legitimate drama, and undertook sword practice as an introductory measure, winning, in 1876, at Gilmore's Garden, in New York, the title of amateur champion swordsman of America.

Mr. Wilson smilingly confesses that his desire of that day was to excel in tragedy—a far cry from the line of work in which he has attained prominence. In 1877 the future comic opera star was engaged as a utility man with the Chestnut Street Theatre company, at Philadelphia, and he scored hits in several comedy roles. Two seasons at this house and one with Annie Pixley were followed by a successful appearance as the Baron in *Our Goblins*. He then became a member of the McCaull Opera company, with which he remained for three years. When Colonel McCaull retired from the New York Casino Mr. Wilson continued at the house, scoring notably in *Nanon*, *Amorita*, and *The Gypsy Baron*, and remarkably as *Cadeaux*, in *Erminie*.

After several seasons with the Casino company, Mr. Wilson set out at the head of an organization of his own, presenting *The Golem* with marked success—a good fortune that has been repeated in each of his subsequent productions—*The Merry Monarch*, *The Lion Tamer*, a revival of *Erminie*, *The Devil's Deputy*, *The Chieftain*, and *Half a King*. Mr. Wilson's home at New Rochelle is justly famous as an ideal place. Its library, its curios, its little theatre, and its many other attractive features afford a splendid frame for the genial personality of that cultured gentleman, estimable citizen and capital comedian, Francis Wilson.

Mr. Wilson will open his season at the Broadway Theatre, in this city, in September, presenting *Half a King*, which was enormously successful last season, and after his New York engagement he will make an extended tour of the country, having booked a splendid route. For reasons that he has not hesitated to express, Mr. Wilson has declined to appear in the

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Theatres controlled by the Hayman syndicate. His independent action was based on what he believed to be a good business principle and for the best interests of the stage, and he has not been at all embarrassed in following his own business ideas.

TELEGRAPHIC NEWS

CHICAGO.

Better Weather, and Consequently Better Business—Hall's Epistle.
(Special to The Mirror.)

CHICAGO, June 28.

The weather man has been treating us more kindly of late, and the business at the few open theatres has been very satisfactory. There was a great shaking up early last week in the cast of *Never Again*, at Hooley's, but it has had no appreciable effect upon the laughs or the attendance, and the fourth week of the run opened well to-night. The shake-up was brought about in this way: Louis Mr. Gottschalk, who was very clever as Katzenjammers, the cello player, discovered a pain somewhere in his internal anatomy, and consulted a doctor. The man of medicine examined him and told him he must quit the stage and take a rest. Instead of allowing the management time to fill his place, he threw up his hands at once and refused to go on Tuesday night. As a consequence, the school-teacher was shifted to the musician, and the hatter was shifted to the schoolteacher, and there was a performance such as Anson gives at the ball park when he changes his nine about. But Holland, Williams, Reed, Miss Irving, and Miss Florence made a splendid infield, and they helped matters along and made all the hits, in spite of the passing of Gottschalk. It was demonstrated that there were two Katzenjammers after all, and that no actor lives who cannot be replaced.

Frank Carlos Griffith has discovered "among those present" at a recent society event in South Poland, Me., "Miss Gotta Ham." All self-respecting managers will, no doubt, unite in the wish that she may keep him. It sounds like a Hoyt name.

Manager Harris, of Rich and Harris, and John J. McNally, Boston's bright farce writer, were in town the other day, in tow of Manager Will J. Davis, "Master of Willowdale."

The summer season of light opera at popular prices is proving very successful at the Chicago Opera House, where *Erminie* was creditably revived to-night by special arrangement with Francis Wilson. Herbert Holcombe and Sadie Chishman are valued members of the company and do excellent work as Ravennas and Javotte, respectively. Milton Aborn is the Cadogan.

Around at the Gaiety Barney Fagan's amusing burlesque, *A Hot Member*, continues to amuse large audiences. George Fortenque and Charlie Seamon both made hits.

New films have been secured for the veriscope of the Corbett-Pittman fight at the Grand, and many swells are attending the improved exhibition. Manager Duncan R. Harrison and his wife will entertain a little card party in their apartments at the Auditorium to-morrow night. Digby Bell is still here, by the way. It is likely that the veriscope will run all summer.

The big Barmen show had splendid weather and a great week over on the West Side. It closed Saturday night to the capacity of the great tent. Clarence Dean is the press agent this year, and he is happier with sawdust in his shoes than on the front door of a theatre, in full evening dress. The show is in Milwaukee to-day, and during the week will go through Wisconsin.

I fined a man named Charles Richards \$50 for disorderly conduct the other day, but I hope you will not mention it to Al Canby, as his Charlie is in this part of the country somewhere.

I met handsome Fred Moseley on the car here the other day. He will rest until the opening of the summer season at the Grand, in September.

Manager O. B. Thayer, who is running the light opera combination at the Schiller, will continue *Fatinitas* through this week. The *Bohemian Girl* is in rehearsal. Manager Thayer is organizing another company, which will be headed by Sig. and Signorina de Paenali, and which will open at the Schiller, July 11, in *Cavalleria Rusticana* and *Trial by Jury*. The present company will go to the Alhambra, Milwaukee, on that date, with *The Beggar Student*, and thereafter the companies will alternate between the two houses.

A young man woke me up at an unearthly hour the other morning to get a bail bond for a friend who was locked up. He was full of apologies for disturbing me at such a time, and as he departed he said that if I ever needed anything in his line he would be glad to help me out. Then he handed me his card, which shows that he keeps a marble yard. Wasn't it sweet of him?

E. M. Holland and Sam Reed took a chance last week and dropped in at my downtown court when I was not in.

Lincoln J. Carter's spasmodic melodrama, *The Defaulter*, is the bill this week over at the Bijou. The *Swanee River* will follow next Sunday, and then the house will be closed until August 8. Manager Macey is greatly pleased over the Spring season.

That fellow, Carter, by the way, is a wonder. He not only draws royalties from his plays, but also from his writing fluid, his little liver pills, his ink, and his mucilage. "Biff" Hall.

ST. LOUIS.

Summer Resorts Flourishing—Hagan Theatre Stock Sold—A Printing Concern Assigns.
(Special to The Mirror.)

St. Louis, June 28.

In spite of several very disagreeable nights and threatening weather the outdoor resorts were well patronized last week.

The Boston Lyric Stock company continues to grow in favor at Uhrig's Cave. Never has a company singing there given such finished and artistic performances. Last week a change was made from heavy opera to light, and The

Chimes of Normandy was put on, Clara Lane taking the part of Serpolette, and singing and acting it so well that repeated encores were her reward. Fatmah Diard was the Germaine, and the role was never given more effectively. Miss Norwood and Miss Lehman as Suzanne and Jeanne also did well. Edgar Temple was the Marquis, which part he played in a most excellent manner. Gaspard was most forcibly portrayed by J. K. Murray. Mr. Clarke, too, was at his best as Grenicheux. The other members of the cast did well, and the chorus came in for a large share of the applause. The opera was staged well in every way. To-night the popular *Bohemian Girl* will have its first presentation by the company. The attendance during the week was highly gratifying.

The Koerner's Park Opera company are also doing splendid work, and their efforts are being appreciated by a large audience each night. Nannon was given last week in such a manner that nothing better could be desired. Miss Salinger made a fascinating Nannon. Drew Donaldson was a fetching Gaston, while Charles Bassett, Francis Gaillard, and Charles Hawley all sang and acted well. The chorus did particularly good work, and deserve special credit. To-night *Cavalleria Rusticana* and *Trial by Jury* will be presented.

Forest Park Highlands drew splendid audiences last week owing to the very strong bill offered by Colonel Hopkins as well as the attractiveness of the place. Bobby Gaylor was one of the top liners, and he kept the audiences convulsed with laughter. Harry Atkinson also made one of the hits of the week, and so did Bernard Dyllin. The rest of the bill proved very attractive also. Yesterday the new bill went on, and an immense audience enjoyed the work of Papinta, Arras and Alice, Ole Hayden, Dixon, Bowers and Dixon, Hayden and Heather-ton, Lewis and Ernest, and others.

The Suburban was a big centre of attraction last week, and the audiences filled the place nightly to be amused by the strong vaudeville features offered. Pauline Hall made another hit last week with her songs. Emma Kendall also scored with his humorous local hits. Jennie and Arthur Dunn were prime favorites. Yesterday another big crowd was in attendance when the new bill was put on. It included Jennie and Arthur Dunn for a second week, Marion Manola Mason and Jack Mason, Fleturette and the Four Fleur-de-Lis, Lorenzo and Allen, J. McAvoy, Watson and Hutchings, and several others.

The Boyton Theatre and Chute attracted its share of patrons last week with vaudeville novelties, and a change of programme was made yesterday.

Bellevue Garden had Arthur Deming's *Minstrels* last week, and was well patronized. They remain this week.

The event in theatrical circles last week was the benefit given to the St. Louis Press Club at Uhrig's Cave by Messrs. McNally and Manager Jaxon. The *Chimes of Normandy* was the opera, and although the weather was threatening the Cave was packed by the friends of the Club. It was a very swell affair. All the notables of the city being present from the Mayor down, and the entire proceeds went to the Club. The principals did their best work of the season, all their solos being encored, and the chorus ably aided them. At the end of the second act the ladies of the company were presented with huge bouquets and the gentlemen with handsome umbrellas, Manager Jaxon not being forgotten. After the performance an informal reception and luncheon, which lasted until morning, was tendered the company at the rooms of the Club.

Manager Gumpert, of the Suburban Park, gave the artists there last week a trolley car ride last Tuesday afternoon. The private car "Kink" took them over the suburban road ending at Running Lake, where a fish fry was served.

William C. Cunningham, one of the best known hotel men in the country, formerly manager of the Planters' Hotel in this city, has been appointed general manager of the St. Nicholas Hotel here, one of the finest hotels in the country. Mr. Cunningham is well known among the theatrical profession for his courteous manners and accommodating ways, and his friends will be glad to learn of his well deserved success.

The Great Western Show Printing Company made an assignment here last Friday. The concern is known all over the country. The assets are \$100,000, while the liabilities will not reach \$50,000. The assignment was made because of slow collections, to avoid attachment suits and to keep out of litigation. The business is going on as if nothing had happened, and dollar for dollar is promised. George McManus, manager of the Fourteenth Street Theatre, is president of the company.

A big sensation in theatrical circles was sprung last Tuesday, when 770 shares of stock in the Hagan Opera House, the controlling interest, owned by Ollie L. Hagan, were sold at public auction on the floor of the Merchants' Exchange. They were bought in by the Continental Bank at \$5,000 to secure a debt to the bank of \$25,000 and other obligations. Manager Hagan says the sale was to satisfy a debt to the bank for which the stock was collateral security, and declares that the transfer of his interest in the theatre does not mean a change of management, although there are rumors to the contrary. The paid up capital stock of the Hagan company is \$150,000, numbering 1,500 shares at \$100 per share. The present officers are as follows: President, O. L. Hagan; vice-president, J. H. Havlin; secretary, H. Condey; treasurer, A. E. Gesench. John H. Havlin owned the next largest interest to Mr. Hagan. There were all kinds of rumors afloat, one being to the effect that J. D. Jaunpaul and Samuel W. Gumpert, of the Suburban, had bought the stock, and would conduct the Hagan as a continuous house. Hagan's friends are making great efforts to save him, however, with some prospect

Hunter

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Baltimore

Pure and Mellow....

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of success. John Havlin is in town assisting the movement for Hagan. W. C. HOWLAND.

BOSTON.

Few Summer Attractions at the Hub—Benton's Professional Chat.
(Special to The Mirror.)

BOSTON, June 28.

If it were not for the Castle Square, the Tremont, and Keith's, Boston theatregoers would have a hard time in searching for recreation this week.

From comedy the stock company at the Castle Square turns again to the more serious form of play and produces *The New South*, which was always a popular play here in the years when it was given at high-priced houses by Joseph Grimmer and Phoebe Davies. If the originals were missed to-night, there was plenty of good work in the production to make up for any deficiency.

The *Walking Delegate* is in its second month at the Tremont, and has survived all its rivals in length of run. At present indications it will be extended away into hot weather, for the book is bright and the music tuneful, and the company has many local favorites.

Patrice and George F. Hall are the stars in the bill at Keith's this week.

I hear nothing but good reports of the way in which money is pouring in for the general subscription to stock in the new Zoo. I understand that nearly the entire amount of shares, 30,000, has been taken, and if that is the case we may expect to learn of the commencement of alterations in the amusement enterprise.

Sara, the child dancer, has been in town during the past week on a visit.

This is the commencement season all round New England, and Biff Hall's soubrette list will receive valuable additions. I have no names to offer yet, but I cannot help feeling that I should like to hear Daisy Duff deliver her vaudeville essay.

Nat Childs has been in town for the past week. He is still representing Sir Henry Irving's interests in America, and incidentally doing a little newspaper writing for amusement, of course. He looks fat and happy, and troubles do not bother him. He says that Sir Henry Irving will not return to America for another year at least, and will act next year in Paris.

Laura Joyce Bell has scored an emphatic hit in the *Walking Delegate*, and is one of the chief successes in the production.

Peter McNally, the Boston swimmer, and brother of John J. McNally, the playwright, is keeping quiet in England, making preparations for his attempt to swim the British Channel, which will probably take place on July 4, although the weather conditions will govern the date. Before returning he will also swim the Tiber and the Hellespont.

John J. Gartland, treasurer of the Palace Theatre, was married last week to Ellenor Frances Duffield, daughter of Mr. and Mrs. R. Duffield. The ceremony was performed at the parochial residence of the Cathedral, and afterward there was a reception at 101 Union Park Street. A brother of the groom was best man and the sister of the bride was maid of honor.

Mildred Aldrich tells me that Julia Arthur will have a repertoire when she starts out on her starring tour this season. Among the plays which she will appear will be Robert Buchanan's *Nine Days Queen*, which had its first production in London at the Gaiety on December 24, 1890, with Harriet Jay in the leading part. Of course Miss Arthur will make her chief dependence Mrs. Burnett's *A Lady of Quality*. She will return to America within a month.

I hear that Richard Mansfield has decided after several trials that there is not a good play in *The First Violin*. He has also abandoned his idea of playing upon the life of Mozart, but he has two plays by T. E. Pemberton. One of these is Henry Edmond and the other is Edmund Keen.

It has remained for Mildred Aldrich to discover the identity of another of the one-act pieces which are proving so popular in the vaudeville performances. She saw McKee Rankin and Nance O'Neil in *The Counsel for the Defense*, and being struck with its familiarity traced it to Boucicault's *The Long Strike*. The scene from which the sketch is made is Scene III. of Act II. of Boucicault's play, that in which Jane Learoyd, the daughter of the leader of the strike, goes to Moneypenny, the solicitor, to save the life of the man who has courted her since she was a child, but whom for vanity she has thrown over because she was flattered by the love making of a fine gentleman of a scoundrel whose intentions were anything but honorable, and who has been shot by her father as he was about dragging her away by force, after she had told him that she did not love him and did love Jem Starkie, the man she had neglected for a time to listen to the villain. Excepting to change the scene from England to New York, and to alter Jane Learoyd, a better class English working girl, to an East Side New York tough, Mollie Smith, with slang in her mouth, and to introduce a telephone scene,

hardly a line has been tampered with, although in the original play the situation is much more effective because of the interest of the audience in the people whose complicated affairs have brought them to this pass. The interpolated scene at the telephone, which is an up-to-date addition, is from Scene I. Act IV., which in *The Long Strike* takes place in the telegraph office to which the lawyer and his young client have gone in the hope of heading off the vessel, the *Eliza and Mary*, and not the *Eliza Jane*, as it is in Rankin's little play. That ship is carrying down the Mersey the only witness who can prove an alibi for the young man accused of murdering the heroine's would-be seducer.

William Seymour is to sever his connection with the Tremont with this week's work, after a successful career of seven years' duration. It is a deserved compliment that a performance of *The Walking Delegate* will be given in his honor on July 6. Every man who has appeared in the cadet theatricals will want to be on hand out of compliment to the man who put him on.

It is hinted that a contract will be signed within a few days with a New York manager for a run of *The Walking Delegate* next season. The complete *Walking Delegate* company went in a party to the circus last week.

JAY BENTON.

WASHINGTON.

The Paultons' New Farce, A Bad Lot, Presented—The Opera Season Ends—Notes.
(Special to The Mirror.)

WASHINGTON, June 28.

The success attending the comedy presentations by the Columbia Theatre Stock company continues, and from this time until the season closes this clever organization will have the field to itself. Another new play is on to-night, a farcical comedy by the Paultons, entitled *A Bad Lot*, and the performance goes on record as the first on the American side. It is a nest of complications dealing with the peculiarities and peccadilloes of ten entertaining and clearly drawn characters. The various situations are handled in the authors' best vein, and the hilarious climaxes are cleverly constructed. The following is the cast:

Walter Remington	James O. Barrows
Jonas Clutterback	Geoffrey Stein
Raoul Chevalier	William Boag
Major Tenby Currie	Bert C. Thayer
Oliver	W. W. Jefferson
Tiffins	Kate Denin Wilson
Mrs. Remington	Jeannette Ferrell
Mrs. Clutterback	Pearl Evelynne
Cecilia	Grace Scott
Miriam	

The story in brief deals principally with the search of Jonas Clutterback, a wealthy London merchant, for a son had by a wife divorced twenty years before the play begins. In this search he resolves to adopt every founding brought to his notice. He has adopted two when the play opens, and for these he has secured positions with his friend Remington, a lawyer—one, Oliver, as clerk, and the other, Tiffins, as coachman. The latter, a scamp, is continually getting into hot water, and Clutterback is continually paying bills for his protegee's carelessness. Oliver, who has no parentage that he can remember, is treated very kindly by his employer's wife, Mrs. Remington; which attentions, he allows himself to believe, have a maternal ring. She, on the other hand, observing his gentleness to her begins to admire him, and at frequent moments of disagreement with Mr. R— makes up her mind that if she were to get a divorce she might marry Oliver. The scenes between Oliver and Mrs. R— are exceedingly well drawn and humorous. Clutterback hopes that Oliver is his son, and from hints dropped, but is coldly treated by this person while overwarmly hailed by Tiffins, whom he dislikes and repulses at every turn. Clutterback has recently married a young woman who had previously been in love with her French teacher, Monsieur Raoul Chevalier. To return and accept souvenirs as prearranged, Mrs. Clutterback goes to her French teacher's apartments, where she discovers her husband's presence and seeks shelter in an adjoining room. Monsieur Chevalier keeps guard at the door when the husband enters, but, being compelled to leave, he induces Clutterback to guard the lady. Remington arrives on another mission, discovers the complicated state of affairs, tends his assistance, and with the aid of Mrs. R—, who has jealously followed her husband, manages to secretly convey Mrs. Clutterback out of the house. Mrs. C— then returns, saying that she had heard that her husband was there, and when they leave everything appears satisfactorily adjusted. One Major Tenby Currie, a fire-eating military man from India, manages to mix in the game, and worries the estimable Clutterback by a challenge to fight a duel to the death. In the meantime Oliver discovers his real father in the person of the Major, who permits him to marry his (Major Currie's) niece, Cecilia, and all ends happily. The play was received with evident pleasure, and the company were all warmly praised for their clever work. James O. Barrows, William Boag, Geoffrey Stein, William Ingersoll, William Winter

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, JULY 3, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

EMPIRE—Under the Red Roof, 8:30 P. M.

HARRISON GREY FISKE—Vaudeville.

HERALD SQUARE—The Girl from Paris.

KITE'S UNION SQUARE—Vaudeville.

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confidence if not to a general revival of prosperity. If prosperity shall come again, it will no doubt be marked and long continued. After the famine of several seasons, those who make the American theatre are certainly ready for a feast.

DECLINE OF THE ROOF.

THE rapid development of the roof-garden as a feature of Summer amusement was no more remarkable than the decline of the roof-garden promises to be. Less than half as many roof-garden entertainments as were in evidence in New York a year ago may be found to-day. The weather this season has not been as favorable to such entertainment as last season's weather was, but there are other reasons for the amazing decrease in the number of roof resorts.

The Summer is a season of inactivity, of lethargy, and therefore of fitfulness and fretfulness. The earlier roof-gardens were conceived in the Summer spirit and furnished Summer pastime. Their main feature was music, which lulled, soothed and satisfied. One might lazily sit on a roof, with flowers about and overhead the stars, while inclined to romance or to lazy speculation, and quaff cooling drinks to melodious accompaniment. The pioneer roof-gardeners knew their business and profited by it.

But success always begets competition, and sometimes it begets imitation. After roof-gardening had attained to the dignity of a phase of amusement, it was sought to make it a conglomerate institution. Competitive managers arose and said, one after another, in alarmingly rapid succession, "The public wants to go on roofs; we will fit out roofs for the public." It came to that pass a year or two ago that no building of ordinary metropolitan height and ordinary metropolitan serial superficiality could be fairly erected before some manager was after its top for public garden purposes. The roofs of some new buildings were in fact leased and advertised before the bodies thereof were in habited or janitors thereof chosen.

The business was not only overdone in the number of its examples, but it was managed with little or no reference to the original roof-garden idea. In place of music which for its own sake was esteemed, came music crudely incidental to variety shows of exasperating mediocrity. The managers thought they knew what the public wanted, but they did not. Hence the change.

POLYGLOT PRESS WORK.

"THREE Hungarian countesses," who have been exploited as "song and dance artists" in Parisian halls, are about to invade London. They have a polyglot press agent who has sent this "circular," so-called, to the British press:

The apparition from the countesses was an alliance from art and the high-noblesse from race, alliance who is profitable to both. The national songs and dances who where in passed time produced in Scene, had the great defect, to be without the brio and animo, who give then the natural effect that wished is, and this effect was very small, or in often case total absent. The pretty and young countesses they had the sentiment to possess the necessary talent and a grand envy for reproduce this genre who is essentially national, and the begged so long their high elders, as they received the authorization to connected herself with life and soul to the Artists career and produced herself in public in a truly Hungarian genre.

With such heralding the titled trio ought at least to win a success of curiosity.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from May 10 to June 1, 1897.

ONE RESULT OF A FAD. By Thomas Washington Wharmby.

A NEW WAY TO ASK HER. By Thomas Washington Wharmby.

THE SUPPORTING DUCHESS. By James Francis Dolan.

THE STARS. By George Fuller Golden and Paul F. Nicholson, Jr.

LOST, STOLEN OR STRAYED. By J. Cheever Goodwin.

THE MASTER OF CEREMONIES. Adapted by Marie Booth-Douglas.

ORPHEUS AND EURYDICE. Libretto by Frederic Almy.

THE COUNTERS DE CAGIAC. By H. A. Du Souchet and Charles T. Vincent.

THE PARADISE. By H. N. Grant.

EDGEMOOR. By Sol Grollman.

THE FLYING DUTCHMAN. By George Lipshitz.

A MAID FROM ARIZONA. By Helen McCulloch.

LEFT IN CHARGE. By Bell Bayless.

FOUR A. M. By Charles Townsend.

COURT FAITHFUL. By Julie M. Lippmann.

CUPID ON WHEELS. By Albert Lang Wyeth.

EXPIATION. By Rollin Cutter.

THE FACTS IN THE CASE. By Julie M. Lippmann.

FOR HER SAKE. By R. L. C. Griffith.

A FOOL AND HIS MONEY. By Julie M. Lippmann.

A GIRL OF THE CENTURY. By Frank Dumont.

THE HEART OF A HERO. By Arthur Lewis Tubbs.

THE MARQUIS. By A. Lincoln Fisher.

THE NEW WOMAN'S HUSBAND. By Frank Dumont.

LITTLE MISS NOBODY. By Frank Dumont.

THE IMAGIN OF MURKATTE. By Stephen B. Cassin.

A DISTURBED TENANT. By H. Ross Davies.

MONTE MOND. By Lucy Rogers Hayes.

THE RADLEY BARTON BALL. By Harry Montague.

THE SILLY DINNER TRAIL. By Harry Montague.

A SILLY DINNER AT CHERRY'S. By Harry Montague.

PERSONALS.



THORPE.—Courtenay Thorpe, whose excellent work as an actor in this country is remembered, has won success in London in several plays specially performed, and notably in Ibsen's Ghosts. Mr. Thorpe's personation of Oswald in this strong and strange drama won praise several seasons ago in this city.

D'ARVILLE.—Camille D'Arville has recovered after her long illness at the Auditorium Hotel, Chicago. She may star next season in a new comic opera by Harry B. Smith and Victor Herbert.

SCOTT.—Cyril Scott has been engaged by Augustin Daly for his stock company. He will remain, however, with The Circus Girl until Ada Rohan and the regular company return.

DRESSLER.—Marie Dressler has invited a hundred of her professional sisters to a clambake at Sheepshead Bay on July 4, when a loving cup will be presented to Jennie Yeamans.

WHIFFEN.—Thomas Whiffen, having rallied after an attack of typhoid fever, sailed on Saturday for Europe.

MCLEAN.—Mr. and Mrs. R. D. McLean (Odette Tyler) arrived from London last week, and denied the published reports that they contemplate a starring tour. They will proceed to Mr. McLean's home at Shepherdstown, W. Va.

DAMROCH.—Walter Damroch has contradicted rumors of trouble between himself and the Metropolitan Opera House management. Mr. Damroch's orchestra has been engaged to play at the annual meet of the League of American Wheelmen at Philadelphia in August.

GOTTSCALK.—Ferdinand Gottschalk has resigned from the cast of Never Again, and will sail for Europe this week in search of health. He is suffering from nervous prostration and valvular affection of the heart.

IRVING.—Sir Henry Irving gave a matinee of The Story of Waterloo and The Bells at the London Lyceum last Friday before an invited audience of visiting Indian and colonial soldiers.

LEONCAVALLO.—It is said that Leoncavallo is at work turning Trilby into an opera. He hopes to persuade Mlle. Calvé to originate the part of the heroine.

NORDAU.—Dr. Max Nordau, of "Degeneration" note, is putting the finishing touches to a play that will be produced in Berlin.

MARCHEL.—The eminent singing teacher, Madame Marchesi, has been engaged by R. E. Johnston to come to America in October and give a series of lessons.

PATIL.—London is loyal to old favorites, and Patti is to give a concert this week at Albert Hall. She will not appear again in public this season.

HOPK.—Anthony Hope has been engaged by Major J. B. Pond to give fifty readings in this country next season. He will come over in October.

DREW.—John Drew will play, next season, Sydney Grundy's A Marriage of Convenience, adapted from the elder Dumas. Mr. Drew will be seen in the part which Lewis Waller is now playing at London, and Winifred Emery's role will fall to Isabel Irving.

ARCHER.—Belle Archer has signed with S. S. Shubert to be featured next season in the title part in A Contented Woman, originated by Caroline Miskel Hoyt. The tour will begin on August 30.

JEFFERSON.—Joseph Jefferson has tried to learn, at Buzzard's Bay, the art of cycling, and has been conquered by the wily wheel. The comedian declares that he has no further desire to learn to manage the silent steed.

YOUNG.—James Young has shown to THE MIRROR a photograph from the only existing daguerrotype of Junius Brutus Booth as Sir Edmund Mortimer, the original being a part of Mr. Young's famous collection of Booth relics, said to be the most complete in existence.

BROADHURST.—George W. Broadhurst has come to New York to assist at the rehearsals of his new play, which is to be produced at the Manhattan Theatre.

NORDICA.—Madame Nordica has signed with R. E. Johnston for forty concerts in this country, beginning next October. The report is that she is to receive \$50,000 for the series.

HERBERT.—Joseph Herbert, now abroad, is authority for the statement that his American version of La Poupée will differ much from the English. It will be called The Merryin' Marionette, and one character, he says, will be modeled after the unique Coroner Hooper, of this city.

FAITH.

I pray you make no great display;
Bring out no sombre grave array;
Put nothing at my feet or head
When I am called to join the dead.
I want no wreath of lilies pale,
No lace-trimmed shroud, or 'brodered veil.
Pluck one red rose from out the rest,
And place it here, upon my breast.
Then, when I kneel before the Throne,
Helpless, hopeless, and alone,
Unto that All-protecting Power
I'll give my faded crimson flower;
The Faith which surely teaches right,
Tells me His touch will turn it white.

PEARL EYTINGER.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to impertinent or irrelevant queries. No private addresses furnished. Let-
ters addressed to members of the profession in care of THE
MIRROR will be forwarded.]

F. E. K., Cleveland, Ohio: Write to Marks and Norman, corner Thirty-eighth Street and Broadway, New York city.

HELENA O'REILLY, Philadelphia, Pa.: Write to THE MIRROR's correspondent, W. C. Howland, P. O. Box 594, St. Louis, Mo.

C. H. M., Lowell, Mass.: Rose Stahl is the wife of William Bonelli and will play the principal female role in The Captain of the Mousch next season.

ENQUIRER, Chicago, Ill.: Georgia Caine played the part when Lost, Strayed or Stolen received its first New York production at the Fifth Avenue Theatre.

T. B. G., New Orleans, La.: The amateur organization is called The Crescent City Dramatic Club. Last April they played Under the Laurels at Mount Carmel Orphan Hall in New Orleans.

R. B. T., Montreal, Canada: The original Chat Noir was founded by Rodolphe Salis, who died last April in Paris. The Chat Noir gave performances in which only male performers participated.

N. M., Howell, Mich.: The tall actor referred to was probably "Tommy" Brochman, of Sables and Martin's Uncle Tom's Cabin company. He is said to be only twenty years old, and is reported to have a height of seven feet seven inches.

P. J. LYNCH, Long Branch, N. J.: It would be difficult to specify the average salary paid to tenor singers in vaudeville, unless they combine a specialty with their vocal selections. Their usefulness in vaudeville is largely confined to male quartettes.

FRANK HASTINGS, Brooklyn, N. Y.: Margaret Mather's company, season 1894-95, included Milnes Levick, Alexander Salvini, William Davidge, Frank Wise, J. F. Dean, Henry Lindlow, Walter Standish, George A. Dalton, W. V. Ransom, John B. Porter, Kate Fletcher, Jennie Harrold, and Mrs. Carrie Jameson. J. M. Hill was the manager, F. G. Prescott business manager, and J. J. Brady treasurer.

E. B. EMERSON, Los Angeles, Cal.: It depends entirely on the agreement made with the author previously to dramatizing the novel. If the author reserved the right to reject the dramatization, if it failed to suit him, the dramatist would have no right to sell the play. On the other hand, if the agreement stipulated that the dramatist had the right to dramatize the novel in any way he wished to, the author would not have much legal chance of preventing the dramatist from selling the play.

H. R. T., Brooklyn, N. Y.: Etelka Gerster was born at Kaschau, in Hungary, on June 18, 1857. She studied singing with Madame Marchesi from 1873-1875, she made her debut at Venice in Sigismondo, with pronounced success. She next appeared in Berlin and created a furor. After becoming famous in all the large cities of Europe, she came to America in 1878, and was hailed as a second Jenny Lind. She lost her voice some years ago, and has since retired to private life.

GUIDO MARSBURG, New York: The simplest way would probably be to send a printed title page containing the new title you wish to copyright. Possibly the Librarian of Congress might not require the payment of a second dollar for altering the title of a copyrighted play, but the payment of an additional dollar would be the safest way to insure a perfect copyright. Of course, you would have to fully explain the matter in a communication addressed to the Librarian of Congress, and ask him if the new title page could be substituted for the one already copyrighted. Otherwise you would have to supply another printed copy of your play in connection with the title page.

G. H. BRIDGES, Chicago, Ill.: Charles Garnier was not exactly appointed by the French Government to build the new Opera House in Paris. His selection as architect came about as follows: In 1863, in the flourishing days of the Empire, a jury was appointed, of which Count Walewski was president, to decide on the plans sent in by seventeen architects. The task included the examination of seven hundred drawings and forty-three distinct plans. These were reduced first to sixteen, then to seven, but none were found wholly satisfactory, though prizes were given from \$300 to \$1,200. A new competition was invited, which resulted in the final selection of Charles Garnier. In 1867 the facade was completed, and by the end of 1874 the building was turned over to the managers of the opera.

B. F. M., Montreal, Canada: The "Omnibus Row" occurred in 1841. Laporte, the manager of Her Majesty's Theatre, London, had long been on bad terms with several of the operatic quintette—Grid, Rubini, Tamburini, Lablache, and Mario—who were the glory of his establishment and who formed a clique against him. When he discovered that he was able to engage Colletti, a singer who had achieved great success at La Scala, he declined to re-engage Tamburini. But Laporte had miscalculated his power. Madame Grid, at whose shrine all the jeunesses d'ore of that day bowed down, induced her aristocratic admirers to organize a disturbance, which burst out on the appearance of Colletti in the place of Tamburini. The omnibus boxes were crowded with lords of high degree, foremost among whom was a prince of the royal family. Colletti was saluted with yells, hisses and cries of "Off, off!" "Tamburini!" "Laporte!" shouted with as much power as their aristocratic lungs could command. Finally the whole clique, headed by the prince, leaped upon the stage and the curtain fell on their shouts of "Victory." Negotiations were subsequently entered into with Tamburini, and the discarded heroine was persuaded, through Count d'Orsay to overlook the affront and resume his place in the company. This battle royal is handed down to posterity in the "Ingoldby Legends," as "A Row in an Omnibus (Box)." Laporte resigned his uneasy throne in 1842, and was succeeded by his colleague, Mr. Lamley.

ENQUIRER, Sheepshead Bay, N. Y.: In an account of the Christy Minstrels, organized by E. P. Christy in Buffalo in 1842, Colonel T. Allison Brown says that the troupe consisted of E. P. Christy, George Christy (Harrington), L. Durand, and T. Vaughn. They were then known as the Virginia Minstrels, and traveled principally in the Southern and Western country. Soon after their organization they called themselves Christy's Minstrels, and Enos Dickerson and Zeke Backus joined them. They first appeared in New York, April 27, 1844, at Palm's Opera House, afterward Burton's Chambers Street Theatre. On their second engagement in this city they appeared at the Alhambra in Broadway, near Prince Street, and from there went to the Society Library, afterward Appleton's Building, and thence to Mechanics' Hall, 47 Broadway, afterward occupied by the Bryants. They opened there March 22, 1845, and gave concerts every night up to July 13, 1845. The receipts were \$317,000. The expenses were \$136,115.70, leaving a profit of \$180,884.30. The profits of the first year did not exceed \$500. In October, 1845, a dispute occurred between George Christy and E. P. Christy, and George left to become a partner of Henry Wood, with whose minstrels he opened October 31, at 444 Broadway. During the last two years and eight months that George Christy was with Christy's Minstrels he received the sum of \$10,000 as his salary. E. P. Christy retired from minstrelsy in 1854, and died July 21, 1882, aged forty-seven years. He was buried in Greenwood Cemetery.

THE METHOD OF DELAY.

DURING the past two or three years, while general business has lagged or stagnated, theatrical enterprise has abated little of its ingenuity or activity. Season after season has been disastrous to many managers, yet at the beginning of each new period of effort and experiment the usual number of persons willing to test the times has appeared only, in the cases of many of them, to discover sooner or later that their ventures were losing ones. In no other branch of business has like confidence been shown or a like determination to adventure been exhibited.

Matters are different, however, at this interval between seasons. There is less confidence among managers than for several years past, and fewer plans for the next theatrical year are being early perfected. Managers, as a rule, are holding back, considering, and waiting, for various reasons, before fully engaging companies and finally equipping their enterprises. Bookings are being made with almost the usual forehandness, because this is an essential preliminary to any theatrical business; but booking may be done and other plans be delayed until almost the last moment; and many managers are taking full advantage of every opportunity for procrastination as to particulars of their business that may be put off until to-morrow, in expectation that the morrow will put forward something to their advantage. Of course, there are a number of the greater attractions whose managers have practically perfected all their plans for the coming season. Such attractions are assured prosperity in almost any circumstances, and their preliminaries may be planned and arranged with confidence. It is to the multitude of smaller and less certain enterprises that this statement of postponement and waiting refers.

Procrastinating managers no doubt reap some benefits from delay. They may secure actors at smaller salaries than the actors would accept were engagements made at earlier periods, and in other ways the pockets of such managers are benefited, while their prospects may be more certainly analyzed as the developing times are studied. But this method clearly shows the discouraging condition to which the rank and file of the profession have been reduced.

There may be nothing in the aphorism that it is always darkest just before dawn, but there are many indications that theatrical business, like all other business, will presently revive. Crop prospects, the state of the markets, and the promise that Congress will soon finally settle the vexed question of the tariff, all point to increased

THE USHER.



On Saturday Frank C. Cotter, in his capacity as a member of the Actors' Fund Executive Committee, visited the New York State Homeopathic Asylum, at Middletown, for the purpose of inquiring into the condition of John H. Russell. Mr. Cotter gave me the result of his visit yesterday.

"I saw Mr. Russell," he said. "He is somewhat better physically than when the last reports were received, but his mental faculties are sadly shattered. Although I have known him for a number of years he failed to recognize me, nor did the mention of the names of several of his intimate friends arouse the least interest. His talk was rambling and almost unintelligible."

"The physician in charge assured me that he was not in need of anything. He is as comfortable and as contented as it is possible for a patient to be who is in the last stages of paresis."

"I was assured that Mrs. Russell had visited her husband frequently; that she had never been denied admission to him, although on one or two occasions she had come on Sunday, which is not a regular visiting day, and that she had never expressed a desire for his removal."

"Mr. Russell occupies a bright, cheerful room, which commands a beautiful view. Personally, I do not believe that his condition could be improved or his comfort increased in any circumstances."

Secretary of State John Sherman made some strong and significant declarations through the press yesterday regarding trusts and would-be trusts that are interesting to all classes of citizens, including those engaged in theatrical business.

"The question of trusts is altogether the most important of the day," he said. A combination of persons engaged in common interests seems on its face to be all right and fair enough, but it breaks down competition.

"I favor making unlawful all combinations in restraint of trade in the most direct manner."

"People have a right to competition all over the world. When a man makes money on a fair basis no man envies him; but when a man makes a fortune with a trust it is against public policy, and has always been denounced by the people."

Secretary Sherman's words afford food for reflection, and I commend them to the foolish persons that are stupidly lending their aid to the scheme to build up a theatrical trust.

There is nothing discreditable in taking off a piece when it has run its course; or when the weather is unpropitious; or when it has failed to attract the public in paying numbers. But the *Herald* makes a managerial virtue of the withdrawal of *A Round of Pleasure* from the Knickerbocker next Saturday night after a career of six weeks.

The *Herald* applauds the wise decision to take off the extravaganza. "One hundred nights looks well," it remarks, "and catches many a country dollar," and a line or two further on it adds that "one hundred nights in New York does not mean all that it once did to our country cousins, who are learning a thing or two."

Furthermore, the *Herald* has the effrontery to assert that *A Round of Pleasure* has been "a great success."

Everything appears to be a great success to the *Herald* nowadays, provided it is produced in certain theatres under such-and-such auspices.

Rumors and counter-rumors regarding Charles Frohman's foreign and domestic plans have been rife for a week past. When they are sifted there is nothing to add to the information that was given in last week's *Mirror*.

The story that Mr. Frohman would dispose of his American interests he has denied, and thereby he has subdued the panic of the men who look to him to provide material to occupy their theatres a good part of the season. They have "time" on their hands even with the products of the redoubtable Charles' attraction factory; without them they would have "time" to burn.

Mr. Frohman does not intend to abandon America. He has arranged to make American productions at several London theatres, and that is all for the present. Before long he will doubtless have a London theatre all his own, and after this season he expects to divide the year between that city and New York.

Here is a piece of news "by cable" from London in the *Evening Telegram* of last Saturday:

Mr. Willard is so well pleased with his reception in America that he is fully determined to return there next season. He is now looking around for new pieces to take over with him, and he has about made up his mind to secure *The Physician*, with which Charles Wyndham made such a success this season at the Criterion Theatre. He is also thinking of adding *The Princess* and the *Butterfly* to his repertoire.

It is evident that the pink paper doesn't know that Mr. Willard laid out his route for next season last Winter; or that he bought the American rights to Henry Arthur Jones' play, *The Physician*, several weeks before his recent tour closed; or that *The Princess* and the *Butterfly* has been purchased by Daniel Frohman for the Lyceum.

We can swallow a good deal of theatrical misinformation in Summer time; but this is asking too much of our abilities in that line.

The farcical fund started for Mark Twain by the *Herald* has come to a close, the humorist declining to receive help through this means after consulting with his family.

He says with truth that "It is not permissible for a man whose case is not hopeless to shift his burdens to other men's shoulders."

In this opinion he agrees with the public. The *Herald's* efforts proved a failure, for in spite of persistent appeals and resort to the usual methods of booming a newspaper subscription fund, the response was meagre in the extreme.

I am told that Beerbaum Tree—who has made a consistent bid for the favor of those in authority—hoped confidently that he would be one of the favored few on whom knighthood would be conferred during the Jubilee.

But Mr. Tree was passed over and the only actor to receive the coveted distinction is Mr. Bancroft. In making this selection the Queen exercised that conservative judgment for which she is noted. There are various reasons why such an honor should be bestowed upon Mr. Bancroft, an actor who during a good part of Her Majesty's remarkable reign has been identified with the most respected department of the English stage.

It is believed that the knighting of Bancroft will lead to advancing Irving to a baronetcy, on the theory that his unique position at the head of the English profession demands unique distinction.

Alice Dunning Lingard, who died in London a few days ago, was the first artificial blonde to visit America.

She was a beautiful woman, and the yellow hair, tied with blue ribbons, that hung on her shoulders always created a sensation along Broadway in those somewhat remote days. She was followed soon by Lydia Thompson and her canaries, and then the novelty wore off.

Peroxide has had streaks of favor since then from time to time, but now it is relegated to the so-called soubrettes of pedestrian proclivities.

Gabriel d'Annunzio wrote a play especially for the use of Duse during her Paris season. It is called *A Spring Morning's Dream*.

A glance at the text, which appears in a French magazine just to hand, shows that in this work the Italian writer outdoes the most advanced symbolists in irritating obscurity and gruesome horror.

D'Annunzio reveals none of the qualities necessary to a successful dramatist. The plot of the piece is slender, the characters are indistinctly drawn, and the dialogue is both diffuse and pointless.

A Kansas reader of *THE MIRROR* writes:

"I notice that you devote a few lines occasionally to reproving those daily papers that habitually steal *THE MIRROR's* thunder and rattle it as if it were their own. The Sunday edition of the Cincinnati *Enquirer*, which ought to be above this, is one of the worst in the business."

"The sample that I enclose speaks for itself. It is bad enough for the *Enquirer* to steal wholesale from your columns, but to run in at intervals an item or two with credit from an obscure publication is adding insult to injury."

I do not look on it in that way. The paper that pursues this dishonest policy insults and injures itself only.

COLLEGE GIRLS PLAY THE MERCHANT.

As a part of the commencement exercises at Smith College, the members of the senior class presented at the Northampton, Mass., Academy of Music, on June 18, *The Merchant of Venice*, the production being directed by Ludella L. Peck, of the college department of vocal expression, and Alfred Young, of this city.

A Midsummer Night's Dream and As You Like It were given by former classes, but the latest performance excelled in finish, mounting, and commendable reverence for Shakespeare's work.

A majority of the players evidenced careful, intelligent study and training, as well as earnest purpose. The resplendent scenery and the costumes would have done credit to a Broadway production. The cast was as follows: Duke of Venice, Mary Byrd Wells; Prince of Morocco, Ada Louise Comstock; Prince of Aragon, Harriet Louise Peloubet; Antonio, Florence May Whiting; Bassanio, Ruth Gray Brown; Gratiano, Anne Ide Barrows; Salanio, Agnes Jeffrey; Salarino, Florence Low; Salerio, Marcia Estabrook Jones; Lorenzo, Laura Josephine Galacar; Shylock, Nora Gertrude Dyer; Tubal, Edith Blake; Launcelot Gobbo, Harriet Morris; Old Gobbo, Genevieve Knapp; Stephano, Agnes Hunt; Portia, Alice Lincoln Gates; Nerissa, Grace Martin Kelley; Jessica, Clara Hunt Phillips. Miss Gates, Miss Dyer, and Miss Brown gave excellent readings of the leading roles, and the Duke of Miss Wells, the Lorenzo of Miss Galacar, and the Nerissa of Miss Kelley were capital impersonations. Among the distinguished persons in the audience were Mr. and Mrs. George Baker, William Dean Howells, and William Lloyd Garrison.

Managers of first-class attractions wanting time in Marietta, O., the best show town in the State, write or wire M. G. Seipel, Mgr.,

The Bijou, Temple, Tex., booking season '97-'98.

BOOK REVIEW.

"JIM MARSHALL'S NEW PIANNER, AND OTHER WESTERN STORIES," by William Devere. M. Witmark and Sons, New York.

William Devere, "the tramp poet of the West," is known as actor and as rhymster from Atlantic to Pacific, and out where the coyote snarls and the prairie dog digs its den this knowledge has ripened into a warm regard that may not die. In his preface, Mr. Devere says: "This humble volume is intended to be simply a rough chronicle of some vivid wild and woolly Western stories, and is based upon events that have occurred in the sub-strata of Western life. . . . I make no apology for the vernacular, the diction or the syntax, and if among the debris you can extract a few grains of pure gold, my mission will have been accomplished. Some of my characters are still living. . . . Some sleep in unmarked graves upon the mountain side amid the crooning of the Pigeon Pines. They were all my friends. I knew no bad men in the West; they all had many good traits about them, and the roughest of them were the most charitable."

In these words may be found the keynote and the spirit of these characteristic verses of the frontier, verses that breathe the same atmosphere of the gulches, the mesas, and the placers that has come into our hearts from Eugene Field's typical Western rhymes. "Jim Marshall's New Pianner," "Capt' Ike," "A Black Hills Sermon," "Kinder Susp'nsus," and other verses ring of the life of the plains and of the mining camps, and many shorter bits of writing, not essentially Western, will be found entertaining and thoroughly realistic. "He Can—Like Kelly Can"—a tribute to the late J. W. Kelly—is already familiar to many who will read it again eagerly and with appreciation. Any one of the verses cannot fail of service to the public reader, to whose purposes the work is especially adapted.

The book is profusely illustrated by Dolph Levine and J. Morningstar, and has a capital portrait of the author as a frontispiece. It is handsomely printed and tastefully bound in cloth.

A PROSPEROUS WESTERN CIRCUIT.

F. W. Chamberlin, of the firm of Chamberlin, Barhydt and company, managers of the Iowa and Illinois circuit of theatres, is in this city, to remain until the end of the booking season. To a *MIRROR* man Mr. Chamberlin said: "Our circuit includes Davenport, Burlington, Peoria, Oskaloosa, Marshalltown, Fort Madison, Quincy, Hannibal, Ottumwa, Council Bluffs, and Terre Haute—some of the very best theatre cities in the Central West. Terre Haute, an especially good town, has never had anything better than an upstairs house, and that was burned some time since. Most Western towns copy Chicago, but Terre Haute is modeled upon New York, and it will fill the new Grand Opera House which we will open on November 1. I began on the present territory in 1882, at Burlington, remaining there about four years."

"The circuit was established in 1894, several points before mentioned being recent acquisitions. Just as an illustration of the strength of our towns let me tell you that we played 164 different attractions last season at Peoria alone. Next season, during Christmas week, Mrs. Fiske will play on our circuit, the only one-night stands of her entire tour, in Tenn. She had intended to rest every day but one of that week, but we have persuaded the management to give us the only one-night stands of her season."

"Among the other bookings I may name Joseph Jefferson, The Bostonians, Richard Mansfield, De Wolf Hopper, W. H. Crane, Stuart Robson, Henry Miller, Louis James, Otis Skinner, Robert Mantell; Lillian Russell, Della Fox, and Jefferson De Angelis in *The Wedding Day*; Secret Service, Never Again, Under the Red Robe, The Mysterious Mr. Bugle, The Cherry Pickers, Bo-Peep, A Round of Pleasure, In Gay New York, 1492, My Friend from India, The Man from Mexico, Primrose and West, and Al. G. Field's *Minstrels*. This showing will testify that nearly, if not all, of the last season's metropolitan successes will be seen throughout the circuit."

ELOCUTIONISTS MEET.

New York city is a Mecca for elocutionists this week. From all parts of the country they have flocked to the sixth annual convention which is being held in Young Men's Christian Association Hall, 318 West Fifty-seventh Street. The exercises began yesterday morning with a conference with the Music Teachers' National Association, which is also holding a convention in this city. At the meeting in the afternoon Professor Franklin W. Hooper delivered the address of welcome. Then came addresses by the President, William B. Chamberlain, of Chicago, and by Hamilton W. Mabie, of New York. These were followed by routine business. In the evening there were readings by Mrs. H. A. Wales, Louise Jewell Manning, and Sarah Cowell Le Moyne. The convention will continue until Friday evening, and will be devoted to the discussion of a great variety of themes of interest to elocutionists and to the illustration of the style of individual members of the association. The programme for the week is of exceptional interest.

AN ALL STAR MINSTREL SHOW.

The Lambs Club has in view the organization next Spring of an all star minstrel troupe for the purpose of raising funds sufficient to pay off the mortgage of \$50,000 on their new club house. It is proposed that De Wolf Hopper shall be the interlocutor, with Nat C. Goodwin and Stuart Robson on the ends, assisted by Dan Daly, David Warfield, and Henry E. Dixey.

Chatterton has no contract for space in *State Journal*, Springfield, Ill.

Willis Granger invites offers.

PROFESSIONAL DOINGS.



Above is an excellent likeness of the young and popular manager, Walter L. Rowland, who will direct the Park City Theatre, Bridgeport, Conn., the coming season. Mr. Rowland is too well and favorably known to need any introduction to the profession, he having been identified with the theatre in Bridgeport for the past eight years, with the exception of the past two seasons. He is a thorough and practical theatrical man, and under his management three seasons ago the Park City Theatre enjoyed the greatest success in the history of its career. Mr. Rowland thoroughly recognizes the fact that the manner in which traveling companies have been treated during the past two seasons will be an obstacle to him for a time, yet he is fully prepared to meet all emergencies. Having the full confidence of the Bridgeport public, the guaranteed assistance of the press, and unlimited capital at command, he will exert every effort to right the wrongs of the past and make possible good business for companies booked with him. During the Summer months Mr. Rowland will have desk room at 1440 Broadway.

It is said that Richard Mansfield has bought an adaptation of "Henry Esmond" from the pen of P. E. Pemberton. Some time ago E. H. Sothern announced that he had a play founded on the same novel.

Alfred Bradley has contracted for a new play of New England life by Charles Barnard.

Anton Seidl, the Wagnerian conductor whose genius has reached its best development during his sojourn in America, has been winning golden praise in London by his wonderful readings of Lohengrin and Tristan and Isolde. The critics unanimously admit that new beauties have been revealed in these operas under Seidl's conductorship. This admission is enhanced in value from the fact that two of the foremost Wagnerian conductors, Mottl and Richter, have annually given a series of concerts in London.

Grace Huntingdon has sued A. C. Gunter to recover \$1,500 for alleged breach of contract, claiming to have been engaged for *A Florida Enchantment* and to have been summarily dismissed.

The auction of the Casino property, announced for last Wednesday, under foreclosure proceedings, was postponed at counsel's request until July 14.

B. B. Valentine's *A Southern Romance* will be produced at the Fifth Avenue Theatre on September 6.

Maurice Grau has made an offer to the creditors of Abbey, Schoeffel and Grau to settle his share of the firm's debts.

Jessie Moore, of the Moore Sisters company, fell from her wheel last Monday, severely spraining an ankle. Rehearsals have been suspended until July.

Mortimer M. Thiese, proprietor of the new Metropolitan Theatre, to be opened in the annexed district in August, has made an offer to Ira La Motte to assume the business management of the house. Mr. La Motte probably will accept.

J. J. Rosenthal, manager of *What Happened to Jones*, has offered Pearl Andrews the role of a Swedish maid.

Pain's Manhattan Beach fireworks showed last week pyrotechnic pictures of Queen Victoria and "Ben Brush," winner of the Suburban horse race.

An incipient fire slightly damaged the veriscope outfit at the Academy of Music last Thursday.

The veriscope closed last week at the Academy of Music, and was transferred to Coney Island.

Hoyt's Theatre will reopen in September with Charles Frohman's comedians, *A Stranger in New York* following in November.

Mr. and Mrs. Gerard Anderson and Nellie Maskell have retired from the Summer Stock company playing *Corning*, *Geneva*, *Penn Yan*, *Bath*, etc., and have returned to this city.

Eugene Kelcey Allen has been appointed New York city dramatic correspondent of the *Boston Ideas*.

Ward and Vokes closed season in Milwaukee on June 19.

The name of W. A. Trevayne's play, which Robert B. Mantell will produce next season under the management of Mart W. Hanley, has been changed to *By Secret Warrant*.

William Furst has been secured to compose incidental music for *A Ward of France*, the new drama by Franklin Fyles and Eugene Presbrey.

AT THE THEATRES.

Manhattan Beach Theatre—El Capitan.

The season's thundered sonorously against the state of the Manhattan Beach Theatre on Saturday night, but its solemn tones fell upon unheeding ears. The great crowd of fair women and brave men who graced the season's opening of the Beach playhouse were not interested in what the wild waves were saying. They were there to hear the roarings of the lusty Hopper and the chirpings of the lithesome Mrs. Hopper and the murmurings of the mermaids of the chorus. When the blustering Don Enrico Medigosa came rolling down the stage, pouring out those classic words "Behold El Capitan," and his followers came running after him in a wave of one big king pin of a wave, the difference was that the human shore answered back in waves of tumultuous applause. It was, in short, a great night.

In response to the enthusiasm Mr. Hopper made a speech in which he painted in graphic terms his tribulations in dressing in a sleeping car berth, and gave the audience some fatherly advice as to the advisability of catching the last train to the beach as yet a rather airy bedroom. When the star had again smiled and bowed himself behind the curtain, there were vociferous cries for Sousa, and Mr. Sousa arose from a secluded corner of the left-hand box and likewise bowed and smiled. Mr. Hopper appeared again, and letting out a reef or two of length, reached easily and gracefully over the yawning chasm between the stage and the box, and caught Mr. Sousa by the hand and tried to drag him up before the footlights; but the hand leader's smile were evidently not trimmed for the uncertain sea of oratory, and he remained in port. In a moment the curtain rose again, and the members of the cast again demonstrated, as they had in the first act, that they were in the best of form, and were playing in their happiest vein.

The unfortunate Señor Amabile Pozzo, Chamberlain to the Viceroy, was made a very laughable figure by Alfred Klein; the role of the Ex-Viceroy was sung and acted in a manly and effective fashion by Thomas S. Guise; Count Venado, Scaramba, Montalba, Nevada, and General Barbana, interpreted respectively by Edmund Stanley, John Parr, Harry P. Stone, Robert Pollard, and Louis Shrader, were picturesque villains whom one would not care to meet on a dark night. Edna Wallace Hopper was as chic and fetching as ever; Nella Bergen delighted the audience with her sweet and limpid voice and easy vocalization, and Alice Hosmer and Ida Sebastian were effective. Most of the chorus girls were young and pretty, and the scenery was beautiful. To sum up, the ocean breezes of Manhattan Beach are sweeping an excellent entertainment.

At Other Houses.

CASINO.—The Whirl of the Town runs merrily on to highly entertained audiences. The fiftieth performance is scheduled for July 8.

EMPIRE.—Under the Red Robe is making an unprecedented record at this house. At the present outlook it will continue far into the dog days, and the two hundred and fiftieth representation is in sight.

HERALD SQUARE.—The Girl from Paris has passed its two hundred and fiftieth performance, and the three hundredth is announced already.

KNUCKENBOCKER.—A Round of Pleasure has begun its last week.

MIRROR CALLERS.

Among those who visited THE MIRROR office during the week were:

James Young, Albert Strassman, C. E. Phillips, R. Moore, Stuart Robson, Joseph B. Totten, E. S. Brigham, W. H. Greer, Thomas McLarny, Leonard Walker, Joseph E. Vion, James Curran, Sam Fisher, W. E. Flinn, Thomas Watson, Harry Barlan, Bury Dwyer, Edwin Elroy, Oscar Eagle, Harry Levey, Carl St. Aubyn, M. M. Gutstadt, J. J. Coleman, A. M. Griswold, W. Perkins, Calvin Tibbitts, A. Gilson, Ed. Grace, Charles Batty, Thomas E. Murray, Russell Bassett, Mike Coyne, F. M. King, Cassius Quimby, T. T. Whitting, Frank H. Cross, A. Howard, Frank Landon, Robert Whittier, W. M. Chessman, D. H. Woods, J. C. Briel, Alfred Burnham, J. W. Shannon, Horace Shrum, Louis Brown, W. C. Tanner, Thomas Flynn, J. C. Beauregard, William Macanley, William Farrum, W. H. Runderghat, Augustus Halback, Matt Curtis, Victor V. Vass, C. B. Smith, F. W. Seager, Lyster Sandford, G. J. Appleton, George D. Cunningham, Herbert Ayers, Hawley Franka, George Franklin, Walter Chester, Stephen Wright, George A. D. Johnson, George J. Gaites, Bert Carter, Henry W. Ried, H. J. Wolfe, K. Adams, Wallace Henderson, J. Edw. Donnelly, Ed. Schilling, Charles P. Gilmore, Harold Tompkins, John Willis Downey, Al. Finch, Ed. Mooney, E. K. Lore, C. J. Burbridge, Henry Lee, Harry Rogers, W. S. Butterfield, Harry M. Blake, John Cannon, Byron Fitzgerald, Harry Miner, Jr., W. E. Butterfield, Charles Wayne, A. J. Lyman, L. Maurice, P. Henry Crosby, Al. Roth, Joseph Dailly, Frank Monroe, Clayton Legge, David Miles, William Bonelli, C. M. Pyke, Arthur Larkins, Al. W. Wallie, Donald Robertson, Laura Alberta, Julia Boname, Ruth Richards, Estelle Sprague, Jennie Berlin, Mae De Warren, Lola Morriss, Mayme Kealy, Mary Breyer, Adell Clark, Harriet Bond, Henrietta Lee, Murrel France, Sara E. E. Schenck, Alice Irving, Winnifred, Mab Carden, Tricie Friganza, Mabel Wright, Ethel Barlowe, Olga Lambert, Josee Harvey, Myrtle May, Mary Aquith, Maud Ross Storer, Alice Johnson, Lola Williams, Beta Bronson, Clarice Vance, Carveila Martin, Jane Schenck, Mabel France, Ethel Horton, Mrs. Peaseley, Carrie Williams, A. Allright, Eva Sedlie, Grace Wilson, Lydia Payne, Alice Palmer, Nettie Black, Ida L. Harvey, Marie Valeska, Katherine Doyle, Margie Wilburn, Annie Yeomans, Lillian Harris, Margaret Ferguson, Josephine Ditt, Alice Gray, Mae Burton, Elsie Dinmore, Elma Gillette, Alice Hosmer, Frances Rousseau, Minnie Conan, May Vokes, May E. Mitchell, Vivian Patee, Bonnie Sears, Iza Broyer, Agnes Hendon, and Lucy Taylor.

A RUMOR DENIED.

A rumor to the effect that the Metropolitan Life Insurance Company intended to purchase the Lyceum Theatre property and to replace the playhouse by an addition to the present Metropolitan Building was denied yesterday by Secretary George B. Woodward, of the company.

NOTICE TO ADVERTISERS.

Owing to the celebration of the Fourth of July on Monday, July 5, it will be necessary for THE MIRROR to go to press earlier than usual for the number dated July 10, advertisements for which cannot be received later than 11 o'clock, noon, on Saturday, July 3.

DEATH OF ALICE DUNNING LINGARD.

Alice Dunning Lingard died last Friday morning at London, where she had resided in retirement for some years. She was born at London in 1847, and her debut was made there at the Grecian Theatre, after which she appeared as a music hall singer, and then in burlesque. In 1868 she came to this country, making her American debut at the Brooklyn Academy of Music as the Widow White in Mr. and Mrs. Peter White. Soon after her arrival here she married William Horace Lingard, at whose Broadway Theatre she became a favorite. Later, Mr. and Mrs. Lingard made a tour of the globe in Ixion and other burlesques, and Mrs. Lingard became at length leading lady of a San Francisco stock company. In 1881 she reappeared in New York, under Henry E. Abbey's management, originating in this country the role of Cyprienne, in Sardou's Divorçons, and playing also Fron-Fron and Camille. Later she appeared occasionally in melodrama at Drury Lane Theatre, London. She was a woman of extraordinary physical beauty, which constituted a charm so potent that her audiences overlooked her meagre ability as an actress.

THE GIRL FROM PARIS TO CLOSE.

Managers Rice and Mann, of the Herald Square Theatre, have decided to give the members of The Girl from Paris company a well-earned rest, and will in consequence bring the run of the merry farce to a temporary end on Saturday, July 10. It will be put on again for the Fall season on August 28, and the three hundredth performance will be celebrated upon September 25. The two hundred and fiftieth performance was given last night. The souvenirs were handsome mirrors in silver frames and thermometers beneath. Mamie Gilroy will be tried in the part of Julie Bon Bon this week, and Alexander Clark and Fred Lenox in that of "The Shining Light."

DANIEL FROHMAN ABROAD.

Daniel Frohman, in an interview with the London Stage, says that he has been rereading manuscripts which he rejected three years ago, and is bringing some back with him for further consideration, because plays are scarce. Never has he acquired so little material as during his present visit. Mr. Frohman says that in his opinion it will be imperative necessary for managers to combine to try, in some inexpensive way, the works of unknown authors. A fund, he believes, should be established by managers, each member having the right to put in a play for trial purposes. Mr. Frohman has cleared up all his season's work at London and has gone wheeling in the provinces.

A CIRCUS ON THE LAKES.

The Reichhold Circus jumped last week from Chicago to Benton Harbor, Mich., on the steamboat *Roscoe*. A squall struck the outfit in the middle of Lake Michigan, and a panic resulted. The members of the troupe were made ill, and an elephant broke loose. The pachyderm demolished a cage containing antelopes, chased the little animals about till one fell overboard, and then did battle with a giraffe, whose life, however, was saved. At length sickness overcame the elephant, and peace was restored.

MANAGER CAMP GETS AN OFFICE.

Manager James B. Camp, of the Grand Opera House and Auditorium, Louisville, Ky., and of the Frederic Bond Company, was elected last week on the Democratic ticket to the office of City Tax Receiver of Louisville by a large majority. The office is a most responsible one, having to handle nearly three millions of dollars each year. His official duties will in no way interfere with his dramatic associations.

CAHN'S THEATRICAL GUIDE.

As an encyclopedia of theatrical information the new edition of Julius Cahn's Theatrical Guide, which has just been issued, is a work of which the publisher may justly feel proud. No trouble, time, or expense appears to have been spared in order to make it as complete and reliable as possible, with the result that it includes a mass of information in regard to the American theatrical world which renders it almost necessary to every one connected with the amusement enterprises of the country. Every manager, actor, bill-poster, transfer company, and hotel-keeper catering for theatrical business should possess a copy. The present volume consists of 750 pages, or more than 150 more than last year's edition. It is well printed on good paper, is handsomely bound, and many of the pages are adorned by excellent portraits of leading American actors and actresses. Almost all the places of amusement in the United States, Canada, and Mexico, with information concerning their seating capacity, size of stage, etc., together with the names of the managers and attaches, can be found in the book. Then there is a carefully compiled roster of the various traveling companies and a directory of their members. The volume also contains a complete list of railroad officials who attend to theatrical business, and a quantity of other useful information which was not embodied in the first year's edition. The publisher's promise to spare no expense to make the present edition as perfect as any work of the kind can be, has been well kept, for as an authoritative book of theatrical reference it excels any work of a like character thus far produced. The price of the Guide is \$1, and it can be obtained at Room 2 Empire Theatre Building, McConnell's Exchange, and at all the principal news stands.

M. G. Seipel, Mgr., Auditorium, Marietta, O., plays only the best attractions. A few good dates open.

SPARTACUS.

The announcement in a morning paper a few days ago to the effect that W. R. McLean and his wife (Odette Tyler) contemplate a revival of Spartacus next season is denied by Wagenhals and Kemper, Louis James' managers.

"Why," said Mr. Kemper, "such a report is absurd. We own the sole right to Spartacus, and by virtue of our contract with Mr. McLean we have in our possession as our property three Forrest manuscripts and two McCullough manuscripts, as well as the manuscripts of Mr. McLean and Mr. Downing."

"Dr. Bird's tragedy will certainly not be played by any other actor than Louis James. We have given Mr. James an elaborate production of Spartacus, and it, together with A Cavalier of France, will be the chief feature of his repertoire next season."

"OLD HOSS" HOEY NO BETTER.

Word was sent yesterday from the home of Mrs. French, 122 West 139d Street, where William Hoey is now staying, that there was little or no improvement in his condition. Mrs. French, who is Mr. Hoey's mother-in-law, says that she will endeavor to keep him at the house as long as possible, and will only send him to a private sanitarium in the event of his becoming violent. The doctors hold out no hope of his recovery. The opinion prevails that he is afflicted with paresis.

THE MIRROR DATE BOOK READY.

The MIRROR Date Book for the seasons of 1897-98 and 1898-99 was published Monday. The book is even more complete than those The MIRROR has formerly issued, although last year's book was said to have been beyond improvement. The Date Book is equally convenient for the manager, treasurer, or actor. It is handsomely bound in leather and gilt, and covers two seasons, the dates running from the present time to July, 1899.

MANAGERS IN TOWN.

H. M. Bennett, of the Bijou circuit.

Dr. W. A. Drowns, of the Russell Theatre, Ottawa, Ont., will arrive this week and make his headquarters at 1440 Broadway.

Maze Edwards, business-manager of the Star Theatre, Elizabeth, N. J., of which Colonel Morton is manager, was in town last week.

Hermann F. Gruendler, of Sault Ste. Marie, manager of the Upper Peninsular and Northern Wisconsin circuit and the Lower Peninsular circuit, comprising sixteen leading points in Michigan and Wisconsin, is in town booking next season. He will return this week to the West.

Manager George Walker, of the San Antonio, Little Rock, Austin, and El Paso theatres, left San Antonio on June 17 for New York to book next season's attractions.

E. S. Brigham, lessee and manager of the Crawford Theatre, St. Joseph, Mo., arrived in New York yesterday to complete the bookings of his house and eighteen other Western theatres which he represents. Mr. Brigham reports a successful season, business since the first of the year having been especially good at his theatre, the S. R. O. sign coming into play sixteen different times. Manager Brigham has made his theatre very popular with theatregoers and every newspaper in St. Joseph. Mr. Brigham books and represents Boyd's Theatre, Omaha; the Crawford theatres in Topeka, Wichita, Leavenworth, St. Joseph; Bowersock's, Lawrence; the Gillies, Kansas City, and twelve other theatres, and has his office at McConnell's Exchange, 1402 Broadway, where he will remain during the Summer.

CUES.

The Excelsior, Jr., company has returned to New York.

Lowell Craib, a young Californian actress, is now in this city as the guest of Mrs. Packard. It is probable that she will make her permanent home in New York.

Joseph Arthur is in town overseeing the work of organizing a company to play Blue Jeans next season. Nettie Bourne has been engaged for the part of Sna. Charles Thropp will also be a member of the company.

Two of Howard P. Taylor's plays, Maine and Georgia, and Fascination, will be in the repertoire of the Sawtelle Dramatic company next season.

William Harris returned from the West last night, and will leave for Boston this week. His son, Harry Harris, sailed for Europe last Saturday.

Lewis Morrison is preparing an elaborate production of the new romantic melodrama, The Privateer. There are four acts and eight scenes. Six of these sets will be heavy. Electricity will be employed to produce a number of marine effects. The story is laid on the coast of Brittany during the Seven Years' War, and the action takes place both afloat and ashore. There are twenty-four speaking parts. Among the company engaged are Henry Bagge, Edward Elmer, Charles F. Reigel, Lorimer Johnstone, Dora Goldthwaite, and Marcia Treadwell. The production will be made on August 23 at the Star Theatre. It will continue there for four weeks, and then will follow a tour of the principal cities. Fred Williams, of the Lyceum Theatre, has been engaged to stage the play.

The stock company at Hopkins this week is giving an excellent performance of Alabama in conjunction with the regular vaudeville bill.

In looking through the programme of Never Again, Fritz Williams has unearthed a pair of sonnettes whose names are worthy of a place in the album. They are Bonnie Del Vecchio and Myrtle Millia.

Latest stage dances taught by Prof. Love, 43 W. 27th St., 1 to 2 P.M.

GOSSIP.



The above droll portraits of The Rays remind one of the forthcoming tour of the popular Johnny and Emma in an important production of A Hot Old Time, the new farce written by Edgar Selden. The Pittsburgh Times recently said: "All over the crowded house were sane, sober men of ordinarily dignified demeanor who laughed themselves into tears and turned away from the sight of the fun-making Johnny's absurdities of manner and make-up. In the line of killing funny business The Rays are supreme."

Lewis Morrison's company next season will number twenty-four. Among those engaged are White Whitlesey, Barton Hill, Gordon Foster, Charles Willard, and Florence Roberts. Frank Doane is in town.

A new comedy from the French of Bisson, translated by W. A. Whitecar, was produced very successfully at the Stone Opera House last Monday night. It is entitled 3834 Broadway. This week two plays from the Portuguese, also translated by Mr. Whitecar, will be produced there. Next week The Wolf, from the French of D'Ennery, will be presented, the English version also by Mr. Whitecar.

The report that C. P. Hall contemplates retiring from the Auditorium Theatre, at San Jose, Cal., is unfounded. Mr. Hall has not thought of relinquishing the house.

Lewis Morrison's tour will begin on August 30 at Halifax, N. S. He will add two new plays to his repertoire—The Master of Ceremonies, a dramatization of George Manville Fenn's novel, and Frederick the Great, an historical comedy-drama by Theodore Kremer. Mr. Morrison will continue to present Richelieu and Faust whenever managers demand it. All the plays will be handsomely staged.

George F. Hall and Frankie St. John were married in this city last Sunday. The witnesses were David J. Ramage, Mr. Early, and Mrs. E. S. Newhall.

A spark from the Ferris Wheel engine, at Bergen Beach, set fire to a show tent last Sunday and accomplished damage to the extent of \$200.

John A. Holland's new play, Granite Hills, was tried last week at the Lyric Theatre, Hoboken, N. J., with much success. It tells a simple New England story of true strength and real pathos. Capital impersonations were given by Affie Warner, Frederic Power, Herman Sheldon, Phineas Leach, Arthur W. Gregory, Logan Paul, Charles Avery, William F. Burroughs, Lizzie Hunt, Grace Gayler, and Mamie Gilroy.

Lorimer Stoddard arrived on Sunday from San Francisco, where he went to supervise the production of his comedy, The Question. Mr. Stoddard says that the piece was finely acted by the Frawley company, and it was staged liberally. It pleased the audiences and won applause in plenty. Mr. Frawley's strictures in New York on San Francisco dramatic criticism resulted in an onslaught on The Question by the daily press, with one or two exceptions. Mr. Stoddard is convinced, from the reception of his work by the public, that it is a valuable piece of property and that it will be a money maker in the East. He speaks in the highest terms of the hospitality extended to him during his stay on the Coast.

As foreshadowed in last week's MIRROR, A. M. Palmer has relinquished the Great Northern Theatre in Chicago. It has been reported that Samuel E. Rork has secured a lease of the house, but the statement seems to lack confirmation.

Coyne Fletcher's melodrama, The Indian, will be presented under Lewis Morrison's proprietorship at the People's Theatre, beginning on Labor Day. The piece has been revised both by Frederick Bryton and Lorimer Johnstone. A. S. Lipman will be featured in the leading part. Maudie Dudley and Olive Berkeley will be members of the company.

Consult Prof. Love, dancing teacher, about new and old dances. 42 W. 27th St.

See Laura Keane's Biography for sale everywhere

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THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Advent of Bernhardt and Other Foreigners.
—Marie Lloyd's Naughty Song—Gossip.
(Special Correspondence of The Mirror.)

LONDON, June 19.

Until a few days ago there has been little to disturb the dead level of slumppiness into which theatrical and variety London has been for some time plunged, owing partly to the recent warm weather and partly to the prevalence of Jubilee mania, which is certainly to blame to a large extent for keeping money out of the playhouses. The chief excitement this week has been the death of Millionaire Barney Barnato, who had been largely connected with theatrical matters from the time when, under his own name, Isaacs, he was fain to earn a trifle a week as a minor actor and comic singer—down to a few months ago, when he was financing more than one theatrical venture both in London and Johannesburg. Into the morality or otherwise of his big financial schemes I do not propose to enter; I only know that I always found him a jolly and unpretentious fellow, full of benevolence toward the poor and struggling and delighting to talk with upon a favorite theme of his—namely, Shakespeare.

The other little bits of excitement which have had to serve us until the coming of Sarah Bernhardt in a boy's part last Thursday have been a heated argument between Marie Lloyd and the Syndicate Halls directorate, on a question of a song she lately put forth; and a beat up between E. G. Knowles and the Referee over an alleged American interview wherein that droll comedian was made to cast reflections on the intelligence of English audiences.

As to Marie, the song complained of was certainly steep—it had a refrain wherein a masher was made to ask a certain "real lady" to come to Brighton and be his "little Saturday-to-Monday"—the meaning of which London slang phrase you will doubtless grasp. The management at once summoned Merry Marie before them and stopped the song. They also, just by the way of emphasizing their severity, canceled her contract at the London Pavilion, where she had sung the song without having first submitted it to the management as per the new rules. They are all at peace now, however, and a few nights ago the directors were glad to get Marie to go to the Canterbury to deputize again for Dan Leno, who had again broken down in health after appearing only three nights since his return from America.

As to the Knowles matter, it is not expedient at the present for me to make any comment thereon except to say that ever since he first came here to comic-sing the Referee has been his most loyal and constant admirer—as no one knows better than Knowles.

The Licenser of Plays has, I learn, just had occasion, or has thought he had, to complain of certain lines and lyrics in the "musical play" entitled The Maid of Athens, now being performed at the Opera Comique. The manager, not having intentionally allowed any indecency, either in dialogue or dress, and not being able to see any real grounds for complaint, has politely defied the Licenser, so I suppose we may expect somebody's wool to fly.

La grande Sarah's reappearance in London was made in Alfred de Musset's Lorenzaccio, a Florentine tragedy, the poetry of which peeps forth now and then from the heavy gloom with which the piece is enshrouded. Sarah's part is that of a youth worn out by early debauchery fostered by Alexander, that especial cur of the Medici cures, who never spared man in his hate for woman in his lust. Lorenzaccio, otherwise Lorenzo de Medici, has up to a certain point been a sort of panderer to the aforesaid tyrant, but on that "beauty" casting his lustful eye on L'sant, and requesting L. again to play the panderer, the latter clothes himself in a suit of mail, and having engaged an experienced desperado who is willing, for a consideration, to commit murders wholesale, retail, and for exportation while you wait, slaughters the tyrant—much to the delight of the Florentine Omnes. When the play was originally produced the Hamlet-like boy, Lorenzaccio, was also slaughtered, but Sarah has made other arrangements and so secures unto herself a better tag. The great actress was not in her absolutely best form on Thursday, but she had splendid moments, nevertheless, and if you get one or two of these it is always well worth your visit to the theatre. As to this play of the late great De Musset, it will not, methinks, catch on in London, and I shall not be surprised to see the good old Dame aux Camelias going up at the Adelphi presently.

In order to make room for the great Sarah at this house Mr. Gillette's fine and most impressive drama, Secret Service, has been shifted to the Comedy, where it was again received with unbounded enthusiasm, both play and players receiving a fine crop of fresh notices, of the heartiest and most appreciative kind. Royalties and aristocratic personages continue to sample this strong play in great abundance.

Apart from the firm of Bernhardt & Cie, we are to have several other foreign crowds (we don't regard Americans as foreigners). The new Continental comers will include the Vienna Volkstheatre company, headed by the Rejane-like Madame Odion—and engaged by George Edwards to open at Daly's on Monday week. Likewise Rejane herself will bring a company to the Lyric to open in the latest Parisian success, La Douleur, on the same date. Playgoers and play-noticers are already calling down curses both loud and deep on those responsible for this clashing of two important fixtures.

Young Ralph Lanley's latest play is an adaptation of the new Parisian farcical comedy, Le Disparu, and entitled All Alive, Oh! This piece, full of those apparently inextricable complications so necessary in French farce, was received with shouts of laughter, and when some of its redundancy of dialogue is removed it should prosper, especially on the road. Arthur Bourchier plays, and plays merrily, the chief part—an eccentric and extensive dither, who, being

compelled to fly because of his many little "affairs," anon returns disguised in another name, and is fain to pose as a lay figure, representing a statue of Napoleon. Much fun is evoked when the supposed lay figure is put up for auction, and is knocked down to the highest bidder. Among others who score in this lively concoction are ever-merry Phyllis Broughton; Compton Cotta, a dry comedian of the J. E. Dodson type; Fred Thorne and Mark King-horne, true low comedians both, and of totally opposite kinds.

Madge Ellis, at one time described in this city, but not by herself, as "the American Marie Lloyd," is also going strong on this side. She has, I learn, just signed a big engagement to return to your city next Fall.

We were all sorry to hear of the accident, reported in The Mirror, to the bright and beautiful Lola Hawthorne, and trust she is now convalescing rapidly.

You will be sorry to hear that Eugene Stratton is very ill and is obliged to cease from work in order to undergo an operation. Variety London will miss him; so will Popper-in-law "Pony" Moore.

I regret to announce the death of H. J. Lethcourt (born Lorimer), a well-known English light comedian, who at one time gave great promise. Poor Lethcourt had lately figured in a certain celebrated case, to which, now he has been so suddenly struck down, there is no need to further refer.

One of the most disastrous fiascos we have had of late in theatrical London has been An Irish Gentleman, produced at the Globe at the end of last week. This piece, written by David Christie Murray, the novelist, and John L. Shine, the actor, contained a good deal of excellent material of the Boucicaultian Hibernian drama kind. Nevertheless, it was withdrawn after a run of four consecutive nights, and the clever novelist above-mentioned has sent to the papers an epistle breathing forth fire and slaughter against certain members of what he calls "a venal press." More will come of this, and let us hope it may not be Human Gore—as that eccentric warrior, Mr. Sim Tappertit, remarked.

Oh, this Jubilee! We shall all be glad when it is over. Next week I hope to give you some account of its multifarious shows. GAWAIN.

MATTERS OF FACT.

George Learock has had an offer to play in this city next season. He is also considering an offer from Boston.

Hattie F. Neffien has not signed for next season. She plays characters, comedy, or old women. Mail addressed in care of this office will reach her.

Adelaide Fitz Allan, who has been most successful in the portrayal of leading characters with many reputable attractions, and was at one time Salvini's leading lady, is open to engagement for next season. She may be addressed in care of this office.

A pianist, who must also be a harpist, is wanted by Charles Gordon, 500 East Twenty-first Street, for vacation work.

Master Willie Barrows, last season one of The Brownies, with singing and dancing specialty, is at liberty.

Madame Vance, whose gowns and dresses have delighted the fair sex of the profession by their general fit and excellent workmanship, has added a costuming department to her establishment, which is located at 1555 Broadway.

Charles D. Herman wishes to deny the report that he has been engaged with Louis James. He has not made any arrangements for next season.

A rare opportunity is offered by "R. O." care this office, to party with a few hundred dollars. They offer material returns with small risk.

Harry J. Sternberg, of the Corning (N. Y.) Opera House, is in town in search of good attractions for his house.

In another column Milton Nobles requests that certain repertoire managers communicate with him, as he has matters of mutual interest of which he wishes to inform them.

I. Bloom, of 287 Fifth Avenue, offers his annual special inducements during the Summer months to professionals in the way of gowns, etc., at greatly reduced prices.

Harry Dickson is winning much praise by his performances in the leading comedy roles in the repertoire of operas represented by the Stanley Comic Opera company at the Traction Parks in Pennsylvania.

Mr. and Mrs. Frank Murphy, formerly of the Academy of Music, Montreal, have taken the management of the Royal Opera House at Guelph, Ont. Time is filling quickly. Their headquarters are at 1440 Broadway.

Pauline Willard invites offers from responsible attractions for leading juvenile and comedy business.

John R. Oldfield has again assumed the charge of the Whitely Opera House at Fitchburg, Mass., for the coming season. Mr. Oldfield was the manager during the season of 1895-96, one of the best and most successful seasons in the history of the house. He will leave nothing undone to re-establish the reputation previously enjoyed by the theatre. Managers of good attractions are requested to communicate with him.

Charles E. Dowe, ahead of Thomas Keene the past season, won commendation for diligence and efficiency in his advance work. George Goodale, Riter Fitzgerald, and other dramatic writers have paid him special tribute as an agent.

Manager W. N. Adams, of the East End Theatre, Pittsburg, Pa., returned home Saturday after a month's stay in New York booking his house. Mr. Adams has had remarkable success in filling time at this very pretty theatre. He has obtained some of the best attractions. Mr. Adams' intention is to make extensive alterations and improvements, equip the theatre with a first-class executive staff, and, in fact, lend every requisite that capital and strict attention to detail can bring to bear toward placing it in the front rank of prosperous theatres.

Jennie Yeomans has decided to return to the dramatic stage the coming season. She invites offers for comedy or burlesques. Her address is the Hotel Vendome.

Maud Harrison, not having definitely closed for the approaching season, is open to negotiate with responsible attractions.

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THE BOUNDARY LINE. Four acts. Twenty-eight sheet stand for mining explosion. For sale or on royalty. Apply to Berg and Kennedy, care Mirror.

M. M. Gutstadt, manager of the Lyceum Theatre at Ithaca, N. Y., arrived in town Saturday after witnessing the boat race in which the collegians from his native town came off victors. Mr. Gutstadt is on in the interests of his own house and the theatres he represents.

Donald Robertson and Brandon Douglas have during the past season met with almost unanimous praise from the local managers and press of the country. They are now booking for next season. Supported by a well-balanced strong company they hope to produce one Shakespearean play, in addition to those already in their repertoire, which includes The Man in the Iron Mask, Sundance, and The Dreamer.

Max Fehrman has resigned his position for the coming season and is now open to offers from responsible managers for engagement as musical director.

Willis Granger arrived in town last week after a successful Summer engagement with Brady and Ellis' Stock company at Cleveland. He has not signed for next season.

New dances taught by Prof. Rufus Love, 42 W. 27th, N. Y., 1 to 2 P. M.

DARKEST AMERICA.

John W. Vogel, for the past twenty years associated with all the leading minstrel organizations, has leased Darkest America from Al. G. Field and Oliver Scott for the coming season. Mr. Vogel will have the piece rewritten and will present it with new scenery, costumes, and electrical effects. Fred Miller is hard at work writing an operatic extravaganza for the finish of the performance. The printing will be new lithographic work in twenty styles of one and half sheets, ten styles of three sheets, and seven different kinds of stands. The attraction will be billed as no other is, as Mr. Vogel has decided to have his own bill posters, programmers, and lithographers. The third annual tour will begin about August 1, and will embrace every State in the Union.

THE RAYS GET THE WASHBURN SISTERS.

The Rays spring a surprise last Thursday when through their representative, Edgar Selwyn, they secured the Washburn Sisters, who have long been at the head of their own organization, and are acknowledged criterion for all "sister" acts in America. The Rays are to be commended for surrounding themselves with clever performers, as the members of their A Hot Old Time company, including Bernard Dyllin, are comprehensively termed "head-liners."

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Information also as to proprietary plays already produced.

THE VAUDEVILLE STAGE

DR. SCHILLER WEDS MME. GUILBERT.



The long expected and several times announced marriage of Dr. Max Schiller, formerly of the Rosenfeld Brothers' business staff, and Yvette Guilbert, the world-famous music hall singer, occurred last Tuesday at the Mayor's residence, in the Seventeenth Arrondissement, Paris. The ceremony was witnessed by MM. Redelsperger and Bach for the bride, and MM. Bouland and George for the groom, and was followed by a speech by M. Tamburini, of the Mayor's office.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Charles Dickson and Lillian Burkhart present A Dish of Dainties for the first time in New York. It is a comedietta by Edmund Gervase. The Three Sisters Hawthorne, billed in big type, make their farewell appearances in America, as they sail for Europe next week. The other performers are: the Three Vilona Sisters, musicians; Fields and Hanson, musical comedians; Phyllis Allen, contralto; the Three Richards, acrobatic experts; Evans and Vidocq, talking comedians; Bonnie Lottie, dancer; Melville and Conway, comedy jugglers; William Foote, mimic and comedian; Boyce and Black, comedy duo; Matthews and Harris, comedians; the Tally Ho Trio, Collins and Ray, sketch artists; Loney Haskell, Chester's dogs, Bobby Rawlston, midget comedian, and others.

Proctor's.

Virginia Stuart, George C. Staley, and Edward Mordant present the farce, Cut Off With a Shilling, by S. Theyre Smith. The performers are recruits from the legitimate, Miss Stuart and Mr. Staley having starred. My Angel Wife, a new comedietta by the prolific Kenneth Lee, is presented by Pauline Fletcher and A. R. Thompson. The phonograph is used in this sketch for a comedy effect. The other attractions are: Fields and Lewis, "the hot tamales;" the Stewart Sisters, now known as "the breezy belles;" Truly Shattuck, balladist; Leo and Chapman, comedy duo; Keller and Mack, sketch team; Bob Cole and Billy Johnson, colored comedians; Lizzie Booth, songs and dances; Valley Eagar, soubrette; Davenport Brothers, acrobats; Meyer Cohen, illustrated songs; W. J. Sully, comedian, and Lucier and Greve, musical comedians.

Pleasure Palace.

Jennie Yeamans, "the entirely different" comedienne, is the bright star of a bill which includes Bettina Gerard, who has just come back from Europe; Delmore and Lee, aerial gymnasts; Signor Ricci, violinist, and William Bechtel, comedian, in a new sketch called Saved By a Violin; Lillian Lancaster and Gertie Collins, grotesque dancers; Julia Raymond, comedienne; the Ott Brothers, Phil and Matt, comedians; Girard and Gaylor, knockabouts; and Cooper and Stewart, comedians.

Tony Pastor's.

McIntyre and Heath, the black-face comedians; Bronson and Bronson, in A Fall From Grace, and The Greater New York Trio (Jessie Charron, Sadie Spencer, and Nick Conway), in The Man from Indiana, are the head-liners. Lew Hawkins, negro comedian; Maud Nugent, comedienne; Armin and Wagner, operatic duettists; Daly and Devera, comedy sketch artists; Carr and Tourgee, musical comedy sketch; Harry Thomson, comedian; Allyn and Lingard, songs and dances; Marguerite Daly, soubrette; and Mamie Gray, black-face singer and dancer.

Hammerstein's Olympia.

Kara, the juggler, and John W. Isham's Octorooms, including Madame Flowers, Fred Piper, and Madah Hyer, continue to head the bill. The other performers are: The Weston Sisters, comedienne; Zazelle and Vernon, acrobats; the Franchonetti Sisters, dancers; Romalo Brothers, athletes; Josie De Witt, violinist and vocalist, and the Grau's Swiss Tyroleans.

Koster and Bial's.

Emile Gautier and his trained horses are still the feature of a bill which includes Annie St.

Tel, dancer; Margaret Webb, balladist; James F. Hoey, comedian; The De Chanvilles, French duettists; Williams and Walker, "two real coons;" Phyllis Rankin, comedienne; Carletta, contortionist; Adele Purvis Onri, globe juggler and dancer on the revolving globe; and Max Unger, the strong boy, who makes his metropolitan debut in an exhibition of weight lifting and other feats.

Nitti Nitti's Juvenile Band from Naples plays on the roof garden.

LAST WEEK'S HILLS.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—Kara, the juggler, continued his successful engagement and was applauded all through his act, which is original and out of the usual line. He makes his best points with the greatest ease, and, unlike most jugglers, makes no fuss about the most difficult tricks. Isham's Octorooms sang as tunefully and harmoniously as ever, and kept the spectators entertained for nearly an hour. Madame Flowers, Fred Piper, and Madah Hyer continued to win favor with their well-rendered selections. The Beaumont Sisters received a hearty welcome on their appearance, as their work at the Broadway Music Hall during the past season is well remembered. The Gardner Brothers presented their musical act, with its noisy finish, in which Master Dick swings the baton with good effect. Josie De Witt handled her violin as caringly as ever, and continued to make a big hit with her singing and playing. The Newsboys' Quintette, who sing fairly well when they sing together, made a feature of "They All Love Maggie Gray," which was heartily encored. The Three Lane Sisters introduced their Knipp dance, which is pleasing as a sort of novelty. The Donasettes also came in for a fair share of the applause.

PROCTOR'S.—Bronson and Bronson made their New York debut in a sketch called A Fall From Grace. They received a good deal of attention from the newspapers on account of the fact that Mr. Bronson is the son of a well-known banker. The sketch in which they appear was written to order in a hurry, and of course it is not all that could be desired. There is no plot in it, and it is so short that it affords the performers very little opportunity. The Bronsons made a stunning picture in their elaborate Paris gowns, which are marvels of the dressmaker's art. Her face is pretty and her figure is simply superb. She read her lines intelligently, and with added experience ought to make a name for herself on the stage. Mr. Bronson had very little to do except give an impersonation of an intoxicated husband, which he did in a realistic manner. The stage-setting for the sketch was very pretty, and Manager Brunelle did everything to make the debut of the Bronsons go off with eclat. J. H. Cosmar and Fanny Cohen made their vaudeville debut in a new sketch called The Wrong Story, which is something like Johnstone Bennett's Quiet Evening At Home. Mr. Cosmar stays on the stage all the time and busies himself, while Miss Cohen makes changes, and impersonates a clumsy maid-of-all-work, a deaf old woman, a Spanish dancer and a soubrette. Her impersonations are very good, and she made her changes quickly. When a livelier finish is desired for the sketch it will be much better, but as it stands it is very good indeed, and Cosmar and Cohen can be credited with a hit. Smart and Williams made the laughing hit of the bill with their eccentric comedy work and dancing. They have several new gags, which took well. Nettie De Coursey, who is that rare thing, a soubrette with a good voice, sang songs in French and English, and scored a pronounced hit. Joe Welch has a peculiar method of singing parodies, and his efforts met with much approval. He confined himself almost exclusively to Hebrew impersonations, in which he excels. Low H. Carroll, announced as "Producer and Comedian," did not produce to any great extent. His jokes had all been heard before, and his burlesque magic was anything but novel. Goldin, the wizard, made several funny remarks as he mystified the audience with his egg and bag trick. Bicknell and Haight, the "Dresden china dancers," gave a very neat terpsichorean exhibition, which was applauded, and divided honors with the Sisters Gehru, whose dancing is above the ordinary. Hope Booth made her first appearance here and posed in eleven pictures. The Riders presented The Rube's Circus. Sullivan and Sullivan and Hal Davis were also in the bill.

KEITH'S UNION SQUARE.—Charles Dickson and Lillian Burkhart produced Stanislaus Strange's one-act play, The Man About Town. It is a serious effort, and the gloom is like the performance, continuous. It tells the story of a man about town who is in love with the daughter of a highly respectable merchant. In a gambling "hell" (what uncomfortable places they always are from the dramatist's point of view) he meets a boy who is betting on the wrong cards, and invites him to call at his lodgings to get some good advice. The boy comes in, confesses to having squandered \$10,000 of his highly respectable father's money. Incidentally the man about town discovers that the boy is the brother of his sweetheart. He would like to help him, but like all men about town he has no \$10,000 bills lying around loose, so he is in a quandary. Just then the stern father is announced. The weeping boy is hidden in the next room while the two men talk. The father wishes the man about town to cease his attentions to his daughter. After some thought the man about town decides to give up the girl if the stern father will give him a check for \$10,000. He does so, and when he departs the man about town informs the boy that he will give him the money and save him from disgrace. The finish was worked out in two ways last week. As originally written, the play ended with the man about town sitting alone brooding over his hard fate, and it was played in that way on Thursday. During the early part of the week

a "happy ending" was put in. The father comes back with the boy, who had met him outside and confessed all. He apologizes to the man about town and gives him his daughter, so that everything is settled in a pleasant way. The piece is interesting, and well written, but it is hardly the thing for vaudeville. It was well played by Charles Dickson, who gave a dignified performance of Wetherill, the man about town, Lillian Burkhart as the boy, Forest Flood as the father, and George H. Leonard as an old man servant. The most interesting feature of the performance was the appearance of Lillian Burkhart in the part of the boy. While she looked well and gave a very creditable performance, she is seen to much greater advantage in plays in which she appears as her own sweet self. Patrice made her reappearance and presented A New Year's Dream, in which she made a hit here a few months ago. A brand new setting was provided, which was as pretty as anything ever seen here, and the sketch was produced with every attention to detail. Patrice appeared in an elegant new silk gown of a rich shade of red, in which she made a very pretty picture as the curtain was drawn aside. The quaint little sketch made a big hit, and Patrice's success was pronounced. She is full of graceful movements and never misses a point. George F. Hall as the bibulous youth who celebrates on New Year's eve, not wisely but too well, gave an excellent performance and won a good many laughs with his lines. The smart stage hand who is so handy for all kinds of auxiliary work appeared in the speaking part of a valet, and played it very well. His line was "Shall I brush your coat, sir?" and when Mr. Hall said, "No, it has been brushed," the audience seemed tickled. Mary Norman repeated the hit she made here not long ago. Her monologue, in which she impersonates the girls of New York, Boston, and Chicago, is a splendid piece of work, and received the approbation it deserves. Edith Kingsley and her sister (name not given) were seen in their neat act, which included solos, duets and rag-time music on the piano. Miss Kingsley is a pretty, refined-looking girl, and her sister made a hit in a bronze-colored con make-up. Evelyn Britton sang in her deep, sweet contralto voice, and was recalled several times. She made a big hit with "Grace O'More" and "Jack, How I Envy You!" and varied her programme by reciting a short poem with good effect. She wore a new dress and looked prettier than ever. The Deonans presented a novel and effective act. Their apparatus consisted of four barrels, and they jumped into them and out again with a quickness and agility that was remarkable. Their finish, in which they jump into the same barrel and out again, won them a hearty recall. Others in the bill were Eckert and Heck, Adelman and Lowe, Kolin, Mitchell and Jess, Williams and Adams, Mignonette, the Diamond Comedy Four, and Eddie O'Dell. Several new views were shown on the biograph.

KOSTER AND BIAL'S.—Hattie Delaro Barnes made her first appearance on Monday evening. Shearet, the dancer, took her place in the bill on Tuesday, and Miss Barnes did not appear again. Stanley Whiting, who made a hit with his con songs and rag-time music, was also out of the bill after Monday night, as he had a disagreement of some kind with the management. The Angela Sisters came on in one-two-three-four order, and sang solos, duets, trios, and quartettes in very entertaining fashion. One of them introduced Max S. Witt's new song, "Don't Let Her Lose Her Way." It is a remarkably well-written ballad, both as to words and music, and as sung by Miss Angela it made an emphatic hit. Zelma Rawlston sang two new songs, and some of her old successes, and was encored repeatedly. James F. Hoey introduced his ballet-skirt, which he has not worn in New York for some time, but retained the same jokes. John W. Ransome's impersonation of David B. Hill continued to make a big hit. Emile Gautier and his educated horses, Colonel Schult's dogs, Edgar Ely, "the future dude," and Williams and Walker continued to present their specialties.

TONY PASTOR'S.—The Noss Family made their first appearance here and scored a decided success with their entertainment. There are five of them, May, Bertha, Lottie, Fred, and Frank. They are all clever musicians and play particularly well on saxophones, mandolins and bells. They can be sure of a hearty welcome whenever they return here. Charles H. Boyle and Carrie Graham, late of The Prodigal Father company, presented a funny comedy sketch which contains many amusing lines and situations. The De Filippis made a big hit with their eccentric character dances. Mrs. De Filippi introduced a new Cuban dance in appropriate costume, which was received with much applause. Frankie Haines has a lot of magnetism, and was encored until she was weary of singing. She was at her best in con songs, and the merry twinkle in her eyes lent an additional charm to her work. Trovillo, the military ventriloquist, is an up-to-date comedian, and used very few of the cut and dried gags of the ordinary ventriloquist. He introduced two mechanical walking figures, which he worked in a very amusing fashion. Ned Wayburn, the piano comedian, played dexterously and won a number of well-deserved encores. Lizzie Mulvey and Pearl Inman sang and danced, and wound up with a cake-walk which was redemanded. Adams and Taylor presented their sketch, After the Election, in which Mr. Adams introduced his great stilt specialty with excellent results. Miss Taylor made a hit as the up-to-date old maid, and Mr. Adams' unique act of making a suit of clothes out of a lot of queer odds and ends brought him hearty applause. Several new and timely gags were appreciated thoroughly. Harry and Jennie Kramer gave a fine exhibition of trick bicycle riding. Several good views were shown on Menchen's kinoptikon. Joe and Fanny Fields, Geraghty and Err, Clara Schloa, and the Three Bouffons were also in the bill.

PLEASURE PALACE.—James T. Kelly and the Three Rosebuds presented for the first time a new sketch by Joseph Hart, called Their First Lesson. In the skit Mr. Kelly plays a dancing master, to whom three young country girls apply for instruction. They do some reciting, singing, and dancing, and then change to boys' costumes and sing a song with xylophone accompaniment, played by themselves. The real names of the Rosebuds are Lottie Vincent, Mabel Fuller, and Almendra Muller. The skit made a good impression, but it will stand a good deal of brightening up. Cora Boust continued to win applause with her racy songs, in one of which she pays her respects to Captain Chapman's hirsute appendages. Ada Bernard, Dorothy Neville, and George Thallman, the Gaiety Trio, whose sketch contains good material, won a lot of applause for their smart work. The Music Hall Singer was written for them by Richard Carle, who seems to know what is wanted by vaudeville audiences. William Jerome sang five or six comic songs, which brought him plenty of applause, although the funny points are made with well-worn gags. John Le Clair made a pronounced hit with his juggling act, which is very neat and entertaining. He did some difficult tricks with ease. Gertie Gilson sang "Mr. Morton, Stop Your Courtin'," "Just Before She Fell," and other songs, and was encored repeatedly. Marie De Gamor contributed a neat song and dance specialty. She is graceful and her dancing was well liked. Edward and Josie Evans presented their "kid" sketch, which wears exceedingly well. The Wood Sisters, Frances and Julia (late of the Wood Sisters' Burlesque company), were seen to advantage in their specialty.

ST. NICHOLAS MUSIC HALL.—The game of "push-ball" which was to have been played last week was postponed, as the hall had been punctured at the rehearsal. A game of bicycle polo was substituted. That and the songs of Truly Shattuck were the best features of the bill.

CASINO ROOF-GARDEN.—Irwin Brothers' Burlesquers, assisted by a number of other performers, continued to appear. La Petite Adelaide and Mlle. Barthe made hits, as usual, in the ballet which concludes the performance.

CHARLES DICKSON'S OPINION.

Appropos of a recent discussion as to the advisability of producing high-class comediettes at the big music halls, Charles Dickson, in conversation with a Minnoman, said the other day: "I would not be afraid to play at Koster and Bial's or Hammerstein's. I have played in auditoriums as large and larger than either of those places, and have given satisfactory performances. It is not so much a question of the size of the building, as the getting and retaining the attention of the audience. I should like to try the experiment of playing a good comedietta at one of the big halls, and I believe that the venture would be successful."

AN UNJUST ATTACK.

Some malicious persons have been attacking Robert Grau of late, alleging that he had taken to drink, and that the splendid business he had built up as a vaudeville agent for high-priced head-liners had gone to the dogs. This slander is as malicious as it is unfounded. Whatever Grau may have done in years gone by, ever since he has been in the vaudeville agency business he has been as sober as a Supreme Court Judge, and has attended to his business in a way which has made his rivals gasp in astonishment at his ability as a hustler. He has been managing big companies in Philadelphia and Washington for several weeks past and his efforts have met with great success. He was in Philadelphia last week, attending to business as usual, and from present indications he will continue to do so for some time to come.

NEXT SEASON AT THE PLEASURE PALACE.

A number of excellent companies presenting vaudeville and burlesque will be seen at the Pleasure Palace next season. Among them are Sam Bernard's Burlesquers, Robie's Bohemian Burlesquers, May Howard's Extravaganza company, Weber and Fields' New Vaudeville Club, Fred Hallen's First Prize Ideals, Harry Williams' Own Company, Russell Brothers Comedians, Sam Devere's Company, Reilly and Wood's Big Show, Gus Hill's Novelities, including Steve Brodie, Isham's Octorooms, and others. Among the individual performers engaged are the Three Eugene, Delmore and Lee, Girard and Gaylor, Press Eldridge, Florrie West, Hope Booth, Woodward's Sea Lions, Maxwell and Simpson, the Brothers Schwartz, and the Four Gardenias.

TWO FATAL ACCIDENTS.

Two performers, whose acts were of a dangerous nature, were killed last week. Harry McGee, a high diver, who was performing at the Ludlow Lagoon, near Cincinnati, lost his head while making a dive from a tower ninety feet high on Tuesday night last. He turned in the air, and struck the water on his stomach. He was carried to the shore of the lake, and died almost immediately. An autopsy showed that he had ruptured a blood vessel. His wife was with him at the time.

The other accident happened on the same day at Lynchburg, W. Va. An aeronaut named Walter Steele fell a distance of one hundred feet while making an ascension. He struck on a tree, and was instantly killed.

A GREAT CYCLIST.



LEE RICHARDSON.

This is a picture of Lee Richardson, who returned from Europe a few weeks ago, and who will soon begin a tour of the Summer parks, giving his great exhibition of skill in the management of a bicycle.

Mr. Richardson went to Europe several months ago to fill important engagements. Almost as soon as he arrived on the other side he was taken ill, and was unable to do any work at all. His illness continued so long that he finally made up his mind to come back and see if the bracing air of his native country would not revive him.

To his great gratification his health has returned. He is growing stronger day by day, and is now in condition to resume his work.

As a trick and fancy bicycle rider Mr. Richardson has few equals and no superiors. He has appeared in the leading vaudeville theatres throughout America and at fairs and Summer parks in all parts of the country. He enjoyed a long season of popularity at Hammerstein's (Hippia Roof-Garden last Winter, and the large throngs each night testified their approval of his performance by applause and cheers.

If the hopes of his many friends are fulfilled young Mr. Richardson will retain his new grip on life and health, so that he will be enabled to cross the pond once more and show our British cousins what a real trick bicyclist is.

STANLEY WHITING'S STORY.

Stanley Whiting, the piano monologist and impersonator of the real negro, who was engaged by W. A. McConnell to appear at Koster and Bial's for two weeks, beginning June 21, closed of his own accord after his first performance. There were three acts on the bill which conflicted. Whiting followed Hattie Delaro Barnes, who had pickaninnies scattered through the house, and she had followed Williams and Walker, who do a half-hour coon act. Miss Barnes did not appear on Tuesday evening, and Mr. Whiting asked that his place on the bill be changed. Manager Alfred Aarons told him that to only other place on the bill he could offer him would be No. 1. As Whiting did not care to open the performance, and did not want the place he had the first night, he decided to close. Mr. Aarons expressed his regret, and has given Mr. Whiting a letter which shows that the closing was voluntary on the part of Whiting, and was not caused by incapacity nor any other reason. Mr. Whiting certainly made a hit on Monday evening, and had it not been for the Barnes trouble his engagement would undoubtedly have run on smoothly to its conclusion.

THE CASE OF HATTIE DELARO BARNES.

Hattie Delaro Barnes, who opened what was to have been a two weeks' engagement at Koster and Bial's on Monday night of last week, did not appear on Tuesday evening. Although it was a warm evening, a thick sheet of ice formed over the audience before Miss Barnes had finished her act, and, as the management have contracted with Weather Prophet Dunn to furnish all the cool breezes they will need on the roof, it was decided that Miss Barnes' services should be dispensed with for the remaining thirteen nights of her engagement.

Of course Hattie Delaro Barnes was incensed. She claimed that she had not been properly booked, and that if she had been her triumph would have been as great as it was in the various European cities in which she created something like a sensation.

Hattie Delaro Barnes has engaged a legal luminary, and he will try to get judgment against Koster and Bial for \$300, the amount of her two weeks' salary.

IN MEMORY OF J. W. KELLY.

A solemn requiem mass was celebrated on Saturday morning last at the Church of the Immaculate Conception in Fourteenth Street, for the repose of the soul of J. W. Kelly, whose death occurred on June 26, 1896.

The services began at a quarter past eight, but in spite of the early hour the church was crowded, not with members of the profession, but with the plain people of the city who idolized the Rolling Mill Man who had helped them to forget their woes and worries with his quips and jests and songs. It is a fact, sad but true, that only three people connected with the world of theatricals were present. They were James J. Armstrong, Jerry Cohan, and James Shannon. In speaking of this yesterday, Mr. Armstrong

VAUDEVILLE.

CONTENTS.

Black Hills Sermon (A)
B. P. O. E.
'Ceptin' Ike.
Charity, Justice, Brotherly
Love and Fidelity.
Case Equal (A)
Give the Devil his Due.
Hey Rube.
His Letter (Eugene Field's).
Higgins.
He Can—Like Kelly Can.
Horse Philosophy.
Jeff and Joe.
Jim Marshall's New
Pianner.
Kinder Susp'shus.
No Opening. Write Again.
Offy Gooft's
Methusalemism.
Parson's Box (The)
Queen of Hearts (The)
Roger.
Spokane.
That Queen.
Throw the Inkstand at
'Em, Johnny.
Two Little Busted Shoes.
Ten Mile or Bust.
Tragedy (A)
That Beautiful Snow.
Walk.
Wat T' 'Eil.
You're Just Like Your
Mother, Mandy.

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said: "The fact that there was so small a gathering of theatrical people at the services, proves the old saying 'how soon we are forgot when we are gone.' A little more than a year ago, Kelly had thousands of friends, hundreds of whom owed him debts of gratitude, and others of a more substantial nature, and none of them thought it worth their while to pay this small tribute to his memory."

Mrs. J. W. Kelly and her children were present. The mass was sung by Rev. Father Edwards, pastor of the church, assisted by Rev. Fathers Driscoll and Kennedy. Professor Robert McElroy, who had been a very dear friend of the comedian, directed the music, which was rendered by the boys' choir.

NITTI NISI'S BAND OF BOYS.

Nitti Nisi's Royal Military Juvenile Band gave a private rehearsal for the press on Friday afternoon last at Koster and Bial's. The band arrived a short time ago from Italy, and will play on the roof-garden all Summer. The members are boys from sixteen to eighteen years of age. They are all trained musicians, and were taught by the monks in a monastery near Naples. The profits of their tour will go to the monastery. They played a number of popular selections, under the leadership of Master Antonio, a small-sized boy, in a way which showed that they will, no doubt, come into great popularity.

SEAMON'S SLIPPERY SHAVE.

Harry J. Seamon, of Hurtig and Seamon, was shaving himself the other day when the razor slipped, catching him on the end of the nose. Naturally he dropped the razor, which fell on his toe and cut it. His friends have been teasing him about it, and they allege that he was trying to imitate the man who clipped off his nose and his toe in the same way, but by mistake he put his toe on his nose and his nose on his toe, and when he wanted to sneeze he had to take off his shoe.

MARIE DRESSLER'S PICNIC.

Marie Dressler will entertain about 100 of her female friends in the profession at her cottage in Sheephead Bay on July 4. According to Manager E. D. Price, of the Pleasure Palace, there will be a baking of clams, a roasting of some managers, and the presentation of a loving cup to Jennie Yeomans.

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create a great deal of laughter. Barney Fagan and Henrietta Byron are making their usual hit, and Bunka Winter, Gus and Chris Bruno, Boix Shields, Marie Twobey, Bonnie Maglin, all come in for their share of the honors.

The testimonial tendered John J. Stream and Thomas T. Harris by Harry B. Clifford was a great success. Those who contributed were Nettie Van Sickle, Mabel Brown, William E. Windom, Edwin, Charles V. Seamon, Len Peadley, W. A. Schaar, Joe Dumer, Al. H. Hampton, Georgia Bryton, R. J. and Ed. C. Hamilton, Barney Fagan and Henrietta Bryon, Albert Hawthorne, George Evans, and many others.

BOSTON, MASS.—At Keith's this week are Patrice and George Hall in A New Year's Dream; besides this talented pair are the Nawns, Pantzer Brothers, the Deonsos, Stine and Evans, Adelman and Lowe, Eugene Hanger, Colby and Way, Prince Kokin, Mignone, Signor Benedetto, Douglas and Ford, Eddie O'Dell, Carr and McLeod, Professor Hilton, Leonidas' dogs and cats, and the Morris Pony Circus. The program has local views of much interest.

Austin and Stone's Museum has this week Adeline Rose, the strong woman; a troupe of Mandolinists, Herr Mazy, Frank Le Bar, Joe Robinson, Silver and Sparks, Mr. and Mrs. Douglas, Barrett and Leonard, May Merritt, Millard and Wayne, the Melbourne Brothers, Welsh and Gardner, Madge Tremaine, Alice Barnes, the Rosa Brothers, and Henry P. Copp.

On the Palace stage are London Sports Big Burlesque co., with Casey, Leclair, and Marron, Antoinette Cyr, Evans and Develles, Annie and Glare, Mile. Bunell, Derenda, Dave Pollard, Woods and Irving, and Bugley and Lee.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): An excellent bill and full houses was the week's summary. Jules and Ella Garrison were cordially received on their return. The Ryans and Emma Wood were popular in an up to date tough sketch. Mollie Thompson made a hit in her musical and dancing act. New faces 21: Vaidis Twin Sisters, Morton and Elliott, Wills and Loretta.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): Carroll and Lewis, impersonators; Smith and Chester, song and dance team; Sam and Ida Kelly, sketch artists, and the Vernon Sisters, vocal duetists, appeared 21-23 in an olio that attracted and pleased good sized houses.

COLUMBUS, O.—Minerva Park Casino (John K. Burke, manager): This new resort will open 27 with Al Wilson and Fanny Bloodgood, Lew Bloom and Jane Cooper, Allen and O'Brien, Maud Harvey, and Clayton and Jenkins. This Casino will be run in a strictly first-class manner, no intoxicating liquors being sold, and as it is the only place of amusement around here the prospects are good for its success.

MANSFIELD, O.—Casino (E. R. Endly, manager): Week 14. The Deacons, Francis Herbert, Murray, Spann and Murray, and Lou Randall played to good business. For week 21, Edward Haynard, Maud Harvey, Harry Ward, Cosmopolitan Trio, Arthur Yule, W. Galpin, and Adelle Reno.

JERSEY CITY, N. J.—Salter's Casino is being fairly patronized, and gives a most pretentious show. Opening 21-23 were: John Daly and Annie Devere in their old but always pleasing act; Mamie Sheppard, a neat singer; Marguerite Daly, Gladys St. John, Charles Webster, Professor St. Clair, and Barr and Evans. Blondin, Jr., gives a high wire exhibition twice a day in front of the hotel, and every Saturday afternoon Prince Leo makes a balloon ascension. A band of colored singers give concerts on the hotel porch every evening.

Business at the Bayonne Casino is only fair. New faces 21-23 were George Mozart, Fred Nolan, Marta Rainesford, Maud Howard, Frank I. Frayne, and the Fields.

Pavilion Theatre is doing big business, as the tent is packed at each performance. Appearing 21-23 were: Joe Byron and May Blanch, West and Williams, Ida Siddons, Gusie Nelson, John Lorely, Billy Murphy, Tod Hunter, Charles Phillips, the Rinhart Sisters, and McAvoy and Williams, the latter team in place of Campbell and Caulfield.

Sol Weinthal, of Hoboken, is going back in the show business, and will open a house in that city 3. Ed Mass, of this city, late of The War of Wealth co., has gone into vaudeville, and was one of three who appeared at Keith's Union Square Theatre, New York, at a trial performance 21.

Mrs. Charles Gaylor contemplates going into the variety.

John Mayon, of Walton and Mayon, is at his home in this city.

SPRINGFIELD, MASS.—The Show (W. E. Hanson, manager): Week 21. Beatrice Gambles, Fisher and Crowell, Moran and Wesley, Annie Gordon, Engstrom Sisters, Barton and Eckhoff.

VAUDEVILLE PERFORMERS' DATES.

Adams and Taylor—Governor's Theatre, Atlantic City, N. J., 28-July 3.
Allison Archibute—Haymarket, Chicago, 28-July 3.
Ainslie—Chester Park, Cincinnati, 28-July 3.
Arras and Alice—Forest Park, St. Louis, 28-July 3.
Arnold, Mabel—Olympic, Chicago, 28-July 3.
Ailyn and Linaud—Proctor's, N. Y., 28-July 3.
Allen, Phyllis—Keith's, N. Y., 28-July 3.
Barton and Ashley—Ferris Wheel Park, Chicago, 28-July 3.
Bernard, Sam—Great Northern Roof, Chicago, 28-July 3.
Bindley, Florence—Great Northern Roof, Chicago, 28-July 3.
Brace and Colton—Olympic, Chicago, 28-July 3.
Bronson and Bronson—Proctor's, N. Y., 28-July 3.
Boyer and Black—Keith's, N. Y., 28-July 3.
Booth, Lizzie—Proctor's, N. Y., 28-July 3.
Bochert, William—Palace, N. Y., 28-July 3.
Bogart and O'Brien—Binghamton, N. Y., July 3-10.
Clivette—Masonic Roof—Indefinite.
Candfield and Carleton—Orpheum, Frisco, 28-July 3.
Cummings and Knight—Olympic, Chicago, 28-July 3.
Conway and Leland—Orpheum, Frisco, 28-July 3.
Orpheum, Los Angeles, 5-10.
Carmen Sisters—Ferris Wheel Park, Chicago, 28-July 3.
Carmen, Emma—Great Northern Roof, Chicago, 28-July 3.
Cullen, James H.—Haymarket, Chicago, 28-July 3.
Crogier, Myrtle Darel—Masonic Roof, Chicago, 28-July 3.
Carr and Tourgee—Proctor's, N. Y., 28-July 3.
Collins and Ray—Keith's, N. Y., 28-July 3.
Chester's Dogs—Keith's, N. Y., 28-July 3.
Cole and Johnson—Proctor's, N. Y., 28-July 3.
Colum, Meyer—Proctor's, N. Y., 28-July 3.
Cooper and Stewart—Palace, N. Y., 28-July 3.
Dixon, Bowers, and Dixon—Forest Park, St. Louis, 28-July 3.
Dickson, Charles and Lillian—Keith's, N. Y., 28-July 3.
Dunn, Arthur and Jennie—Suburban, St. Louis, 28-July 3.
De Forest, Emma—Olympic, Chicago, 28-July 3.
Daly and Devere—Proctor's, N. Y., 28-July 3.
Daly, Marguerite—Proctor's, N. Y., 28-July 3.
Davenport Brothers—Proctor's, N. Y., 28-July 3.
Delmore and Lee—Palace, N. Y., 28-July 3.
Eldridge, Press—Phoenix Hill Park, Louisville, 28-July 3.
Harrison Park Casino, Terre Haute 4-10.
Ely, Edgar—Koster's, N. Y., 28-July 3.
Engstrom Sisters—Providence, R. I., 28-July 10.
Edwina, Kanaka, and Athers—Ferris Wheel Park, Chicago, 28-July 3.
Evans, George—Great Northern Roof, Chicago, 28-July 3.

Ely and Gardner—Victoria Park, Ottawa, 28-July 3.
Evans and Vidocq—Keith's, N. Y., 28-July 3.
Eager, Valley—Proctor's, N. Y., 28-July 3.
Fox, Will H.—Masonic Roof, Chicago, 28-July 3.
Fonti Boni Brothers—Haymarket, Chicago, 28-July 3.
Fletcher and Thompson—Proctor's, N. Y., 28-July 3.
Fleurette—Suburban, St. Louis, 28-July 3.
Fountain City Four—Ferris Wheel Park, Chicago, 28-July 3.
Farrell, The—Great Northern Roof, Chicago, 28-July 3.
Fields and Hanson—Keith's, N. Y., 28-July 3.
Fields and Lewis—Proctor's, N. Y., 28-July 3.
Foote, William—Keith's, N. Y., 28-July 3.
Goggin and Davis—Palace, N. Y., May 1—Indefinite.
Gennell, May—Haymarket, Chicago, 28-July 3.
Gaylor, Bobby—Masonic Roof, Chicago, 28-July 3.
Girard and Gilbert—Masonic Roof, Chicago, 28-July 3.
Grant and Pomphret—Saratoga Springs, N. Y., 28-July 3.
Girard and Gaylor—Palace, N. Y., 28-July 3.
Greater New York Trio—Proctor's, N. Y., 28-July 3.
Gray, Mamie—Proctor's, N. Y., 28-July 3.
Gerard, Bettina—Palace, N. Y., 28-July 3.
Hayden and Hetherington—Forest Park, St. Louis, 28-July 3.
Herbert and Condon—Sunnyside Park, Chicago, 28-July 3.
Haverly and Biggar—Olympic, Chicago, 28-July 3.
Hadley and Hart—Olympic, Chicago, 28-July 3.
Hines and Rennington—Olympic, Chicago, 28-July 3.
Hawkins, Lew—Proctor's, N. Y., 28-July 3.
Hawthorne Sisters—Keith's, N. Y., 28-July 3.
Haskell, Tony—Keith's, N. Y., 28-July 3.
Hall, Caroline—Masonic Roof, Chicago, 28-July 3.
Hayden, Ole—Forest Park, St. Louis, 28-July 3.
Harding, John—Haymarket, Chicago, 28-July 3.
Kurtz—Park, Haverhill, Mass., 28-30; Lawrence 1-3.
Kosure, George—Haymarket, Chicago, 28-July 3.
Kehoe and Rainer—Haymarket, Chicago, 28-July 3.
Keller and Mack—Proctor's, N. Y., 28-July 3.
Lawrence and Harrington—Sunnyside Park, Chicago, 28-July 3.
Lewis and Ernest—Forest Park, St. Louis, 28-July 3.
Lorenzo and Allen—Suburban, St. Louis, 28-July 3.
Litchfield, Nell—Tomahawk, Wis., 28-July 3; Rhineland, Wis., 5-10.
Long and Sharp—Great Northern Roof, Chicago, 28-July 3.
Laurel, Lillie—Haymarket, Chicago, 28-July 3.
La Page Sisters—Olympic, Chicago, 28-July 3.
Lottie, Bonnie—Keith's, N. Y., 28-July 3.
Lee and Chapman—Proctor's, N. Y., 28-July 3.
Lucier and Greeve—Proctor's, N. Y., 28-July 3.
Lancaster and Collins—Palace, N. Y., 28-July 3.
Mason and Healy—Haymarket, Chicago, 28-July 3.
Moreland and Thompson—Haymarket, Chicago, 28-July 3.
Murray and Mack—Chester Park, Cincinnati, 28-July 3; Hopkins, Chicago, 4-10.
Mason, Marion Manola and Jack—Suburban, St. Louis, 28-July 3.
McAvoy, J.—Suburban, St. Louis, 28-July 3.
Mansfield, Gertrude—Great Northern Roof, Chicago, 28-July 3.
Mathison, Mons.—Olympic, Chicago, 28-July 3.
Matfield, Mudge—Olympic, Chicago, 28-July 3.
Mazur and Mazur—Olympic, Chicago, 28-July 3.
Maddox and King—Masonic Roof, Chicago, 28-July 3.
McIntyre and Heath—Proctor's, N. Y., 28-July 3.
Melville and Conway—Keith's, N. Y., 28-July 3.
Matthews and Harris—Keith's, N. Y., 28-July 3.
Nawns, The—Keith's, Boston, 28-July 3.
Nugent, Maud—Proctor's, N. Y., 28-July 3.
Ott Brothers—Palace, N. Y., 28-July 3.
Orri, Adele Parvis—Koster's, N. Y., 28-July 10.
Papinta—Forest Park, St. Louis, 28-July 3.
Booney, Katie—Haymarket, Chicago, 28-July 3.
Raymond and Clark—Haymarket, Chicago, 28-July 3.
Raymond, Lizzie B.—Great Northern Roof, Chicago, 28-July 3.
Regent, Brandon—Olympic, Chicago, 28-July 3.
Richards, Three—Keith's, N. Y., 28-July 3.
Rawlston, Bobby—Keith's, N. Y., 28-July 3.
Rice, Sig.—Palace, N. Y., 28-July 3.
Raymond, Julia—Palace, N. Y., 28-July 3.
Smith, Kitty—Sunnyside Park, Chicago, 28-July 3.
Smith and Champion—Sunnyside Park, Chicago, 28-July 3.
Stanley and Jackson—Ferris Wheel Park, Chicago, 28-July 3.
Sullivan, Joe J.—Haymarket, Chicago, 28-July 3.
Stuart, Staley and Mordant—Proctor's, N. Y., 28-July 3.
Stewart Sisters—Proctor's, N. Y., 28-July 3.
Shattuck, Truly—Proctor's, N. Y., 28-July 3.
Sully, W. J.—Proctor's, N. Y., 28-July 3.
Taciann—Masonic Roof, Chicago, 28-July 3.
Thompson, Harry—Proctor's, N. Y., 28-July 3.
Tully-Ho Trio—Keith's, N. Y., 28-July 3.
Van, Billy—Ferris Wheel Park, Chicago, 28-July 3.
Vikona Sisters—Keith's, N. Y., 28-July 3.
World, John—Ferris Wheel Park, Chicago, 28-July 3.
Watson and Hutchings—Suburban, St. Louis, 28-July 3.
Weber, Carrie—Haymarket, Chicago, 28-July 3.
Wilson, Charles—Haymarket, Chicago, 28-July 3.
Whelan, Mike—Olympic, Chicago, 28-July 3.
Wagner and Arnim—Proctor's, N. Y., 28-July 3.
Yeamans, Jennie—Palace, N. Y., 28-July 3.

OBITUARY.

Alfred N. La Brie, formerly musical director at Music Hall, Portsmouth, N. H., and with James B. Mackie's Delmonico's at Six, and Peck's Bad Boy, died in this city on June 21. His sickness was long and painful, but he bore all bravely and was constantly attended by his faithful wife, May Eddyson La Brie.

Al Cunningham died of consumption at his home in Boston on June 18, aged forty-nine years. Mr. Cunningham, who was formerly treasurer of the Westminster Music at Providence, R. I., leaves a widow professionally known as Mrs. Newhall.

Abraham A. Andrus, father of Albert A. Andrus, died on June 24 in this city. He had been for fifty years one of the leading builders of New York.

Mrs. Stuart, the mother of May Stuart (Mrs. Percy Gaunt) died on June 25 at her home in this city.

Married.

ASHLEY—HARRISON—William J. Ashley and Eva ("Benjy") Harrison, at New York city, on June 22.

RIDINGS—POWELL—At Anderson, Ind., on June 18, H. J. Ridings to Miss Powell.

GARTLAND—DUFFIELD—John J. Gartland and Ellen Frances Duffield, in Boston.

SCHILLER—GUILBERT—Dr. Max Schiller and Yvette Guilbert, at Paris, France, on June 22.

HALL—ST. JOHN—George F. Hall and Frankie St. John, at New York city, on June 25.

Died.

LA BRIE—Alfred N. La Brie, at New York city, on June 21.

LINGARD—Alice Dunning Lingard, at London, England, on June 25, aged 59 years.

CUNNINGHAM—Al. Cunningham, at Boston, Mass., on June 18, aged 49 years.

McGEE—Suddenly, at Cincinnati, Ohio, on June 22, Harry McGee, high diver.

STEELE—Suddenly, at Lawrenceburg, W. Va., on June 22, Walter Steele, aeronaut.

ANDRUS—Abraham A. Andrus, at New York city, on June 24.

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